

ADN



ISSUE N U M B E R SEVEN

borbetomagus · bump · church ·



coil · l.coxhill · y.kinno · reviews ·



A D N
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i t a l y

AC

PB

MV

SUMMER 1985

ADN catalogue, about new rock, progressive jazz, noise, industrial, post-industrial and not classifiable music.

FANZINES (in English language)

ADN 1	Tuxedomoon, Ariel Kalma, Riccardo Sinigaglia, Come Org	(deleted)
ADN 2	Mnemonists, Goebbels&Marth, L8	(deleted)
ADN 3	Nocturnal Emissions, Arfi, Umyu, P16 D4, Negativland	(deleted)
ADN 4	Berrocral, Cinema Verità, The Muffins, Decibel, Julverne, Deficit des Annees Anterieures, Hellebore	(deleted)
ADN 5	Comelade, Sharp, Soft Verdict, Pseudo Code, Pt8ae, Begnagrad	L. 1.500.-
* ADN 6	Esplendor Geometrico, Die Förm & Nulla Iperreale, Bourbonese Qualk, Art Zoyd, Smegma, New Seventh Music, Steven Feigenbaum, plus a cassette ADNt07 by Die Förm & Nulla Iperreale	L. 6.500.-
* This fanzine is also available without the cassette, its price is		L. 2.000.-
ADN 7	Coil, Coxhill, Kinno, Anima, Burk, Borbetomagus (SW 5)	L. 2.500.-

TAPES

ADN Tapes 01	MERZBOW (Japan) - Kibbutz C 45	L. 7.500.-
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A famous Japanese group playing disarticulated improvised music with a late industrial vein. A very hard cassette, sometimes similar to Can. Ltd. edition.

ADN Tapes 02	NULLA IPERREALE (Italy) - Il nulla che attira a sé C 60	L. 8.000.-
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Nulla Iperreale was a group of non musicians living in the suburbs of Milan.

Their industrial noise is surely out of the standards.

ADN Tapes 03	DIE FÖRM & NULLA IPERREALE (Italy) - In un silenzio oscuro C 60	L. 8.000.-
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Eight musicians play the industrial symphony featured on this cassette.

It's little less harsh than the first one, but with more variations.

ADN Tapes 04	ELEKTROZANCE (Germany) - Meere aetzender langeweile C 30	L. 7.000.-
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All the musicians involved in this project participated to the group PD, now P16D4, from Mainz. The music is electronic, very strong and personal.

ADN Tapes 05	PASCAL COMELADE (France) - Milano Enarmonisto C 70	L. 8.000.-
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Comelade is surely one of the greatest characters of the new music.

Side One features a live performance with Bel Canto Orchestra and Side Two some of the little jewels he composed during the past years.

The music is minimal, childish, touching but somehow very strong.

ADN Tapes 06	DEFICIT DES ANNEES ANTERIEURES (France) - La famille des saltimbanques C 60	L. 8.000.-
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D.D.A.A. is one of the best known groups riding the latest wave of avant-garde French music. They have always some surprises in their silk-hats and so it's for this cassette.

ADN Tapes 07	DIE FÖRM & NULLA IPERREALE (Italy) - Riflessi sensibili C 30	L. 7.000.-
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This is the third work for ADN of this young group, that is developing well its talent, perhaps this is a more complex and complete cassette, an improvement of the first ones.

ADN Tapes 08	CINEMA VERITÉ (Germany) - Der weisse rausch C 60	L. 8.000.-
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Two German guys, interested in cinema too, made other cassettes of hard electronic music before this one, not unlistenable, interesting and very well recorded.

ADN Tapes 09	HARTMANN/BOURBONESH QUALK (G/UK) - Music while you work C 80	L. 8.500.-
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Two groups from Recloose Organisation released this cassette for ADN, on the experimental side of rock music: an international plot against recording institutions for a free form of music.

ADN Tapes 10 Work in progress

ADN Tapes 11 NU CREATIVE METHODS (France) - Superstitions C 30 L. 7.000.-

This French duo, who published 2 LP's in the last years as a free jazz group, is not electronic oriented like the most of ADN tapes, they play a free music with reeds and percussions in evidence.

ADN Tapes 12 F.A.R. (Italy) - Lust C 60 L. 8.000.-

An Italian electronic combo, with a nice female singer, plays very strong "songs" with many effects; one of the harshest tape in this catalogue and a nice cover.

ADN Tapes 13 ZONA INDUSTRIALE (Italy) - Neutro C 45 L. 7.500.-

The edge of music or noises? Listen to it and give your answer!

ADN Tapes 14 RICCARDO SINIGACLIA (Italy) - Watertube ringspiel C 30 L. 7.000.-

Very different from the other ADN tapes, it's ambient music for a quiet listening played by a young Italian keyboardist, with conservatory experience.

ADN Tapes 15 DOXA SINISTRA (Holland) - Conveyer bolt C 45 L. 7.500.-

No dance music, no noise, no pop songs: a blend of interesting and tasteful new "industrial" wave from this Dutch group.

ADN Tapes 16 LA 1919 Spontaneo (Italy) - L'enorme tragedia C 30 L. 7.000.-

A young duo from Milan playing guitars and keyboards gives a short essay of its skill with conscious improvised music in this "Spontaneo" version.

ADN Tapes 17 AMOK (Italy) - Warm leeches dance C 60 L. 8.000.-

Enrico Piva (i.e. Amok) found many of the sounds that compose this tape in a Scandinavian journey and put them together with minimalist taste. Recommended.

New releases:

ADN Tapes 18 FIGRI CARONES (Italy) - Solo ed esclusivamente C 40 L. 7.500.-

A limited edition cassette (only 100 made) with a very personal guitar sound, his aim is to extract a new noisy music playing a normal string instrument like a guitar.

ADN Tapes 19 NEW SEVENTH MUSIC (UK) - In a dream C 90 L. 8.500.-

Long tracks which represent one of the best faces of minimal rock, it's the first New 7th Music cassette published by a label, after some auto-produced tapes; a revelation.

ADNCC1 DEUTSCHELAND (G) - with Schnitzler, P16 D4, Cinema Verità, Chazev, Didaktische Einheit, S.B.O.T.H.I. C 40 L. 7.500.-

The first compilation cassette from ADN, Out Of Standard!

The most extreme music from Germany, with a booklet.

Out soon:

ADN Tapes 20 CHAZEV (Germany)

ADN Tapes 21 VERDENSKANG (UK)

ADNCC2 FRANCE

A DULL NOTE RECORDS

DLLO01R DIE FÖRM & NULLA IPERREALE (TASADAY) (Italy) - Aprirsi nel silenzio

LP 1984 (Limited edition 1000 copies) L. 12.000.-

1st vinyl work by this young Italian group, it's a step on if you listen to the cassettes, a more complete work with a special industrial/post industrial sound.

DLLO02R VV.AA. (MAZE 1066/TASADAY/LXSS/TAC) - Ekhnaton LP 1984 L. 12.000.-

A compilation album with four groups from Italy, a blend of tunes and sound from new jazz to an Italian way of playing atomic music.

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yoshiaki kinno: interview

ADM: How did you start to make music?

YK: My first works with the purpose of release were recorded during the summer of 1976.

At that time I used the following instruments: recorder (not a tape recorder but a pipe recorder), harmonica, mandolin, piano and empty bottles and cans, plus many other junks I found in my house.

The contents of these recordings are full of improvisation with a few of these instruments played together. They were mostly overdubbed once. Since then I repeated this kind of work and I started to improve my previously recorded tapes adding some new instruments like acoustic guitar, trumpet and tenor sax.

I played guitar with clips and other objects on its strings or adding other strings vertically. I also used prepared sax and trumpet, modified and re-mixed tapes with electric effecting machines.

In 1977 I started the project named "Fifth Column tapes" collaborating with my friend GESO (Kazuo Fujimoto). The first compilation tape "Meet the Fifth Column" includes 19 tracks (mostly improvised) by 29 individuals (1978).

In 1980, after participations in improvisation festivals, concerts and sessions, I began to play in the form or style of the so-called "Rock music" that always interested me.

I recorded some tracks under the name of "Anode/Cathode", and these home recordings were distributed by "Pinakotheca Records", a Japanese independent label; Geso and Nakatsu helped me during these recording sessions.

"Anode/Cathode" is in reality a fiction band.

In 1981 I started a band called "Ioe 9" with some of the friends of mine living in Morioka, on the other hand I continued my improvisations using electric guitar and saxophones (I call them "non ideomatic" improvisations, on the subject please read Derek Bailey's book). The same year I also played with Greg Goodman, pianist and organizer of Beast Doctor Records (USA), during his concert in Sendai (J).

During the winter of 1982 I made a concert in my home-town, Morioka, with Evan Parker, saxophonist and organizer of Inous Records (UK).

In the summer I released, in collaboration with "Pinakotheca Records", "Fifth Column" and "Deko Studio" an international compilation including my



solo track, Joe9, Pt8se Production, Steve Beresford and David Toop plus other groups and individuals coming from Japanese music scene. The resulting L.P. was named "Infection" by Gezo. At the end of 1982 "Fifth Column tapes" had already produced about 30 original tapes; about a third of them were recorded and produced by myself, a third by Gezo and the rest by other groups.

These tapes are not for sale, if someone wants to listen to some of them he has to contact us directly. I will send the list of our tapes to people interested in our activity and if they want to have our stuff they have to send me only a blank tape and stamps for postage.

My great interest in music derives from a radio that my parents gave me as I was 13 years old; now I am 26 and since then I've interested myself in ethnic music and in the work of some composers of the 20th century as well as in Rock music.

LAFMS, Incus, ICP, FMP, Bead, Metalinguage and many other non ideomatic improvisers gave me the chance of beginning to play.

ADN: What do you think about electronic music and its new developments?

IK: My comprehension of the term "electronic music" may be different from yours (I don't care very much about my musical works being thought as "electronic" or "not-electronic").

Actually most of the people involved in music nowadays are favoured by electronic technology which is essential to compose, play, operate on the instruments or use the media.

I can't expect a hopeful future for electronic music; I won't exaggerate if I say that there is a situation of control and limitation organised by enterprises on the use and choice of musical instruments and media.

The only thing we can do is a "limited choice", so we have to change radically the concept of making music. A man performing music with electronic instruments is like a prisoner within a limited range of possibility. We have to escape from this prison which we accept subliminally (there are rebels who are not always conscious of this situation such as Genesis P-Orridge who has a formidable weapon in his voice. I like also Fred



Frith and Rock in opposition activities).

We have to reconsider instruments and media understanding that we created an axiom we use doubtlessly. Electronic music is only a sand castle if we are not able to let our own methodology pass through. We can't speak about its future forgetting this point.

ADN: Which musicians do you prefer?

IK: Some rock groups in Germany gave me quite a new impression, especially the groups concerned with Conny Plank. I was excited by Can and Faust too, so I've been very much interested in German music scene since now.

I often listened also various rock groups, free jazz musicians, modern composers (especially of contemporary music) and ethnic music of many countries (especially primitive music from Africa, South America and Asia).

But it's the so-called "free improvised music" that gave me the chance to perform.

I was especially moved by Jean Dubuffet's "Omnibus" LP released by Finnadar Records.

He has done a large quantity of improvised recordings, playing many instruments alone and using a lot of overdubbing. I may say that he is my former (and respected) teacher. I also like very much his drawings and paintings.

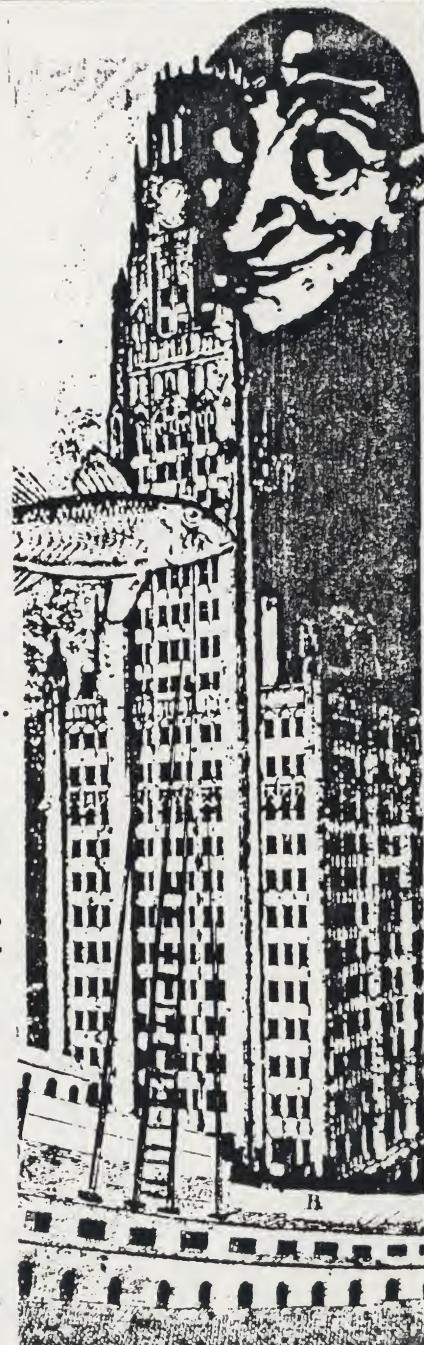
ADN: What about the situation of alternative music in Japan?

IK: It's a difficult question. I think that in Japan there is an overproduction of music caused by the growing of the sound equipment industry. We have a lot of commercial musical products and few musicians are conscious of the problems that they are faced in their deep inside. Since several years there are some independent record makers that have a not commercial approach to music; I don't say that commercial music has always to be bad, but I can't stand overflow music and I don't like to listen to it (but the concept of "commercial music" is strictly personal).

I think music has to be a food for my spirit and thought and a method to describe or to understand the inside and the outside of myself.

ADN: Do you consider yourself as an alternative musician?

IK: No, I don't. I try always to see the things from an alternative point of view. It's very difficult to conduct an alternative existence.



We should not be devoted to our own desires because normally they are created and controlled by a society and a system. Only knowing how I'm controlled by society and getting rid from my desires I could be an alternative performer.

ADN: What do you think about Mersbow, Nord, Juke 19, Haino?

IK: Mersbow already appeared in concert under the auspices of 5th Column. I listened to their performances a few times, but in reality I can't catch their aim. Surely I appreciate their unique and independent music form.

Concerning Nord, I have only listened to their L.P. released by Pinakoteka Records and I think that they seem to drown in their methodology. I was in a group that supported Keiji Haino's unit at the end of 1979 and listened to some tapes of his performances. During a performance he said "It's lacking in a prayer as a music now" showing that he seems to fall into a shamanic trance while playing. I think all this is interesting but anyhow I fear that it is also his limit.

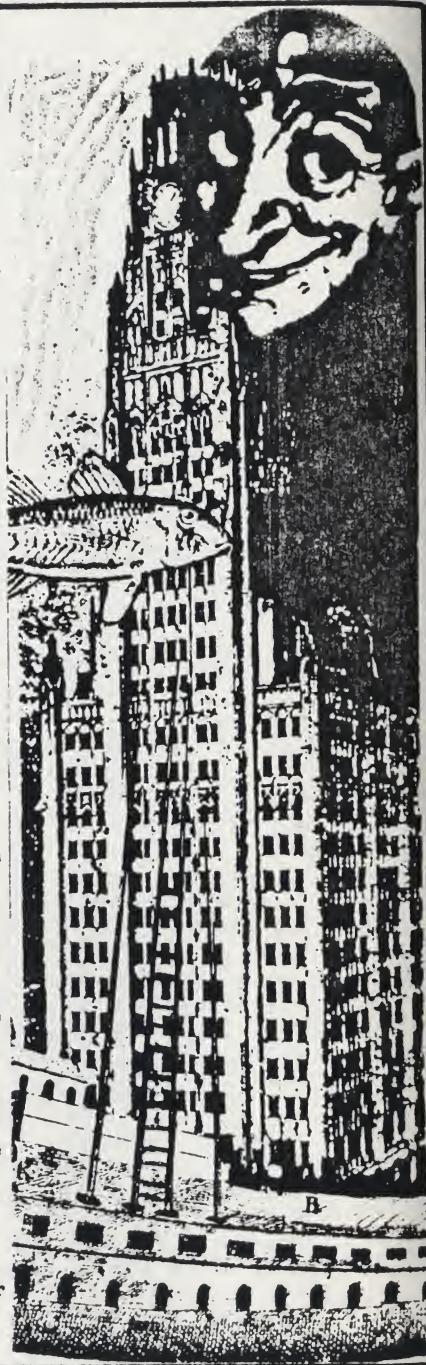
"19" is an interesting group organized by Shinzo Otake. He seems to have a rare view of making music in Japan. I think that this ensemble has a great "flexibility" in musical construction beyond randomness and traditional construction.

ADN: Do you often play live?

IK: I do live concerts once or twice every month and play about every two months with "5th Column". I play solo, collective improvisations by temporary groups, with Ioe 9 or as a duo especially with Seiichi Nakatsubo. I don't like to propose visual aspects in my performances, in fact I have no money and no time to spend to prepare visual effects. I think it's more important for the audience to know how the sound is made than to be attracted by some visual effects. I dislike the so called "light shows". I prefer to establish a direct contact with the public.

ADN: Is Ioe 9 an open group?

IK: May be, but there are some regular members. Toshiaki Tosawa, who is one of the musical leaders of the group and the most important for its music, he plays guitar, bass and sometimes he sings; Maki Jisaka is a female bass player,



she sometimes plays keyboards and sings, she also plays with the Pockets (more pop joyful band), sometimes I also play with this group; Teiichi Nakatsubo, a keyboards player who already made 3 solo tapes for 5th Column, his idle is Astor Piazzolla.

These three and I are the original members of Ioe 9. We use to play with tapes where we record rhythm tracks and sound effects.

Other Ioe 9 participants are Minoru Nakamura, a high technical electric bass player, and Osamu Itch, a drummer also member of Monomagnon, a new band organized by Togawa and me; we sometimes play with Junioo, a female saxophonist, and Geso's (Kazuo Fujimoto) tapes.

Concerning musical concept it's nearer to "flexible" than to "opened" music.

ADN: What do you think of traditional Japanese music?

IK: I've never been interested in pure traditional Japanese music, except the one of the 20th century; I have a rather negative opinion about it. That seems to be contrary to my interest for ethnic music, but it was my repulsion for Japanese traditional music or, may I say, for the traditional system of Japanese music that pushed me to start to perform truly; I have a slight interest in: 1)"Tsūgari Jōngara Jamisen", originated by plays of wanderers from the Aomori prefecture, 2)"Folk music of the Loochoo", the Loochoo islands are located at the southern end of Japan and their music is a lot different from the music of the other Japanese districts, 3)"Gagaku", court music of Japan influenced by Chinese and Korean music, 4) a lot of theatrical and musical works by Japanese traditional wanderers that origin the true Japanese traditional music without any authority or local customs but very vital.

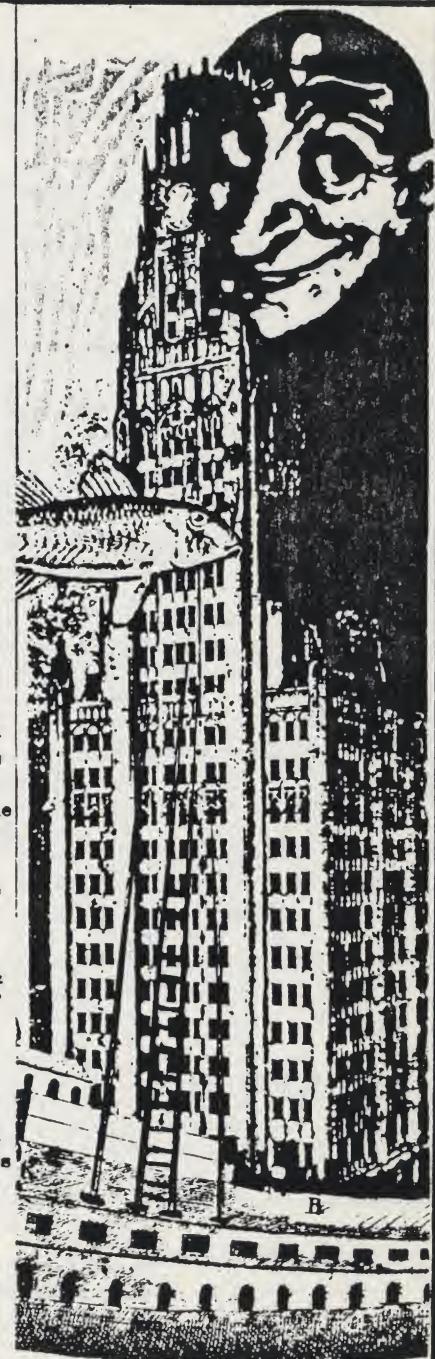
Unfortunately this music is going to vanish now.

ADN: How big is the audience at your concerts?

IK: It depends, at the concerts of Ioe 9 or when I collaborated with Evan Parker we had audiences of about 100 people. Sometimes there are about only 10 people.

ADN: Would you like to perform outside Japan?

IK: Yes, I would like; but I don't feel like living a long time abroad. I would like to stay away from Japan for two years max., but maybe I would change my opinion after having been in



Europe. I have an one sided point of view about this continent, so I should go there, but at the present time I have no means to do it.

ADN: What kind of reactions did you obtain from your audience?

IK: One sided understanding, misunderstanding, momentary sympathy, insensible handclapping and so on. This all depends on my idea about concerts, on the defects of my methods of performance or on my superficial ideas.

ADN: Did you ever appear on TV?

IK: No, but my works and Ioe 9's ones were broadcasted by radio stations in Paris and Vancouver.

There are three videos of Ioe 9 performances (81-82).

ADN: What about electronic music in Japan?

IK: There is a big deal of electronic music in Japan, it depends on the fact that there are a lot of sound equipments around and that the makers of electronic instruments are highly competitive each other. The use of these instruments has become easier though their mechanisms have become more complex. Anyone can make easily something like electronic music. If you add to this the fact that a lot of people are not satisfied by the traditional style of music you have the background of today's Japanese music scene. There is a great lack of communication between performers and audience, this means a growing isolation of the musicians. All this is a reflection of an increasing individual isolation in our society and I think that a solution for this problem could be a more homogeneous individual life. I fear my analysis is one-sided, but considering music as a reflection of a social situation some new music in Japan is the consequence of a growing crisis. I know this could be applied to every country of modern western culture, but Japan is a little different music has become the expression of a sense of crisis.

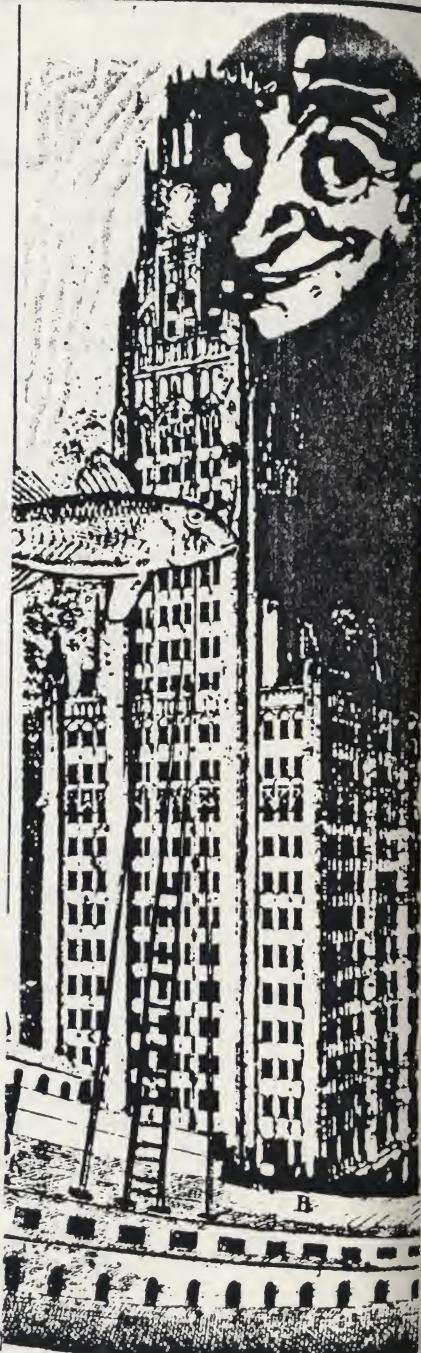
ADN: What do you think about punk music?

IK: I feel the excess of speed and simplicity in music and words. It represents a sense of crisis too. Punk was beautiful before becoming commercial, now punk is only a style of performance.

I was more shocked by "No New York" than by "Never mind the bollocks".

ADN: Would you like to have success?

IK: If you mean a commercial one my answer is no. I would like to be a strategist of music (art?)



but I'm not so confident. I had to know much more things and thoughts. There are too many obstacles to express that, so I have to speak "pre-thought" or "proto-thought" or using "intuition"; intuition is very important but dangerous.

ADN: Do you have many contacts abroad?

IK: Yes, I try "distant sessions" with Ralf Wehowsky of P16D4, Wolfgang Wiggers and his friends Pt8se and with some Japanese friend.

The method of distant sessions works in this way: a musician records a basic track and sends it to another musician who completes the work. Collaboration of this type are in act between Pinakotheca Records and Los Angeles Free Music Society; some basic tracks were released by John Duncan "Music for finish" (tape distributed by Pinakotheca) or by Duncan and Chris and Cosey (17 cm. LP named National Anthem). Such work system was used maybe also for "Kew/Rhone" by Greaves and Blegvad and "Plateau of mirrors" by Eno and Budd.

I will release a tape including all the pieces done with the distant session method soon.

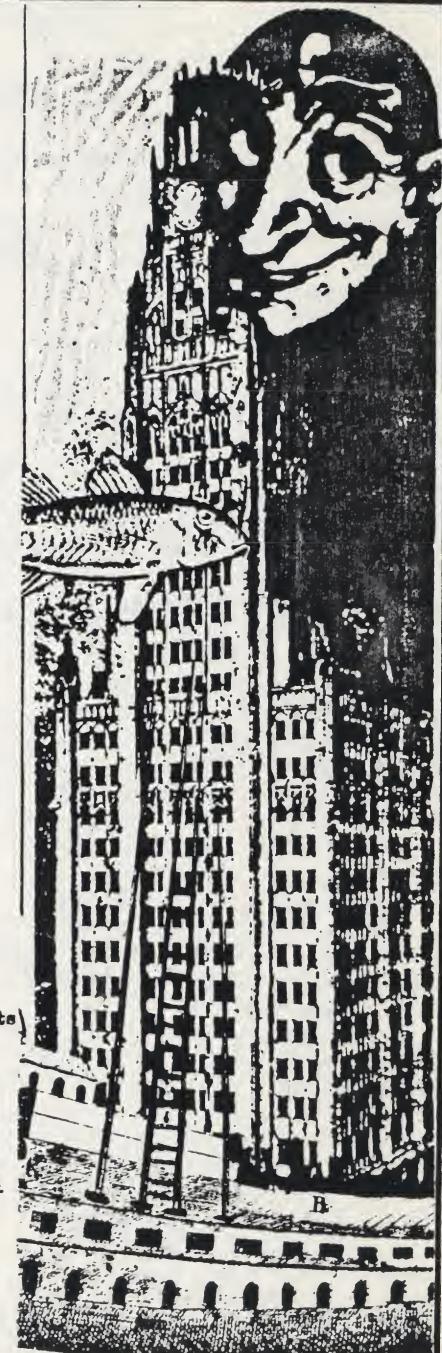
Vita Nova (Grenoble, France) has made an international compilation including two Ioe 9 pieces; Stichting Stop Contact's compilation LP named "Contact Disc 1" included a duo (Nakatsubo + Omnyk); you can listen to our works also on "AG 2", "Xmas tapes", "18 Boule's" and "AG 3" from Pt8se Production.

If you send a blank cassette I will send you back a performance with Evan Parker or with Greg Goodman and some unreleased performances with various musicians.

Other contacts are with Steve Beresford in London, Peter Kaminsky in West Germany and Alain Demure of "Gazi Gazi"; I have also contacts with CLEM and Irene Omelianenko of Radio France.

ADN: Could you tell us about your music and composition method?

IK: My compositional work is very simple. It's composed by two elements, a "repetitive" one and a "non repetitive" one, in other words by "describable elements" and "non describable elements"; but it's not only a combination of refrains and improvisations. Normally I chose a sound phrase that can be continued or forgotten in the moment I play (Misha Mengelberg, the pianist of I.C.P. says it in the book about improvisation



music written by Derek Bailey); I always think how I can have a spatial and time balance between these two elements in the performing stream or in my projects of serial performances.

I would be unable to describe a performance in a simple way; all my works or performances could be described as "improvised", because I never make a sound using a score.

As I record the final work I set only a minimum limit and I only show a rough outline or the atmosphere that I want to obtain to my co-performers.

This is the way I used from the start and I consider it as the strongest and at the meantime the weakest point of my music. I chose the sounds that I want intuitively. After that I memorize the sound I need very well.

My collaborators give me many new ideas by playing freely and the most freely they play the most abundant my works become.

I look at the tape as to a paper to be printed with my music. Distant session permit me to develop my concept with people living far away. I wish distant session to change my works radically and essentially (in this meaning I liked very much Rlf's work).

ADN: Which are your favourite musicians?

IK: A lot. I could mention among my favourites all the musicians that created a shock or an impact on me. That doesn't mean that I like all their works. But you can guess most of my favourite musicians listening to my works, so I won't tell it.

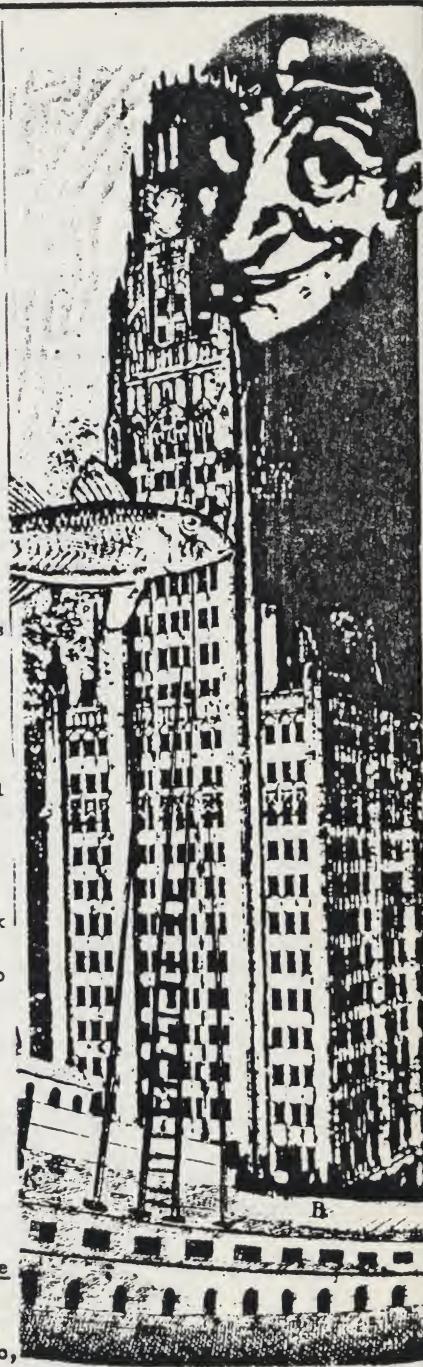
ADN: Do you have a lot of mail contacts?

IK: Yes, I receive one or two letters every week from unknown groups and individuals living in and out of Japan. In that sense I would like to be a knot of connection.

ADN: What do you think about Pt8se Production?

IK: I would like to release continuously a kind of international compilation records or tapes including various styles of music. We already did it with "Infeconde infection". So I respect the activity of P.P.P.; I would like to collaborate with much more improvisers having their own styles. I would also like to constitute a group of improvisers in my town recalling a flexible ensemble like "Company" of Derek Bailey.

Fifth Column is now pushing on a plan called "Lucky Bay" which will be a compilation of music,



pictures, descriptions, objects, etc... that gives to every participant the possibility to use his own "methodology". We gathered 50 participants from Japan and other countries. I'm sure it will be a great work. Performance is only one side of my life, but surely the most important.

ADN: Does your music carry any message to the people?

IK: I don't know. I have no special message in my music. With my music I only express one of the possible forms, so there isn't in it an absolute value. And maybe that is my real message to the people. In fact in our lives we have the permission to do anything, but we know that no-one has a real assurance to think and to act in the right way. If you don't think that way you have to do something improvised to show your rightness; so you may be able to understand that your Ego is only a complex of relativity and that "We can choose what we want to do. But we could not choose the options themselves. Yes, options were given by someone who is in relation with you."



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COIL INTERVIEW

ADN: Which are the main purposes of COIL?

C: We want to inform and provoke. We want to show an alternative to the "alternative". Obviously the answer is very complex and will evolve as the group does.

Throbbing Gristle and Psychic TV developed a philosophy with an urge to change inform and inspire at the core of it.

We continue in this line. We were part of it and are still part of the tradition that change and information are vitally important. The truth of human nature must be revealed and the subconscious uncovered and controlled. In every way possible we wish to free the human spirit. Through noise, inspiration and repetition. As we wrote in PTV: "We wish to give people back to themselves." This might seem presumptuous and pompous.

Maybe it is; but the fact is, the majority of people are not their own. Guilt, fear and an inherited laziness cause us, as a breed, to perpetually fall far short of our capabilities.

We are taught servility and told it is a gift. A grace.

COIL, with others, fight CONTROL. Insidious conditioning designed by social climates to keep a check on deviency.

Musically, we have ideas. We want to keep things interesting for ourselves and use new and developing methods and instruments to do this with. Our philosophical ideas are carried by/in the music.

ADN: Would you like to reach the commercial and charismatic success of T.G.?

C: Well, T.G. were never well off. They were comfortable and were able to channel money into the next project. As for the charismatic success. All I want for COIL is to reach as many people as possible. T.G. have become symbolic of many things, and I would rather be remembered for the content of our material and the philosophy that be seen as typifying a certain movement. Be it New Industrial or whatever. I am personally very against setting oneself up as a popstar, even if it's a deliberate ANTI popstar status. But you have to play the games in order to reach a public, so that public knows you exist and that you are doing something of interest. So we won't go out of our way to be obscure, or hard to approach.

ADN: Does your music have premeditated structures?

C: Yes, in some cases. We always have an idea first, usually a very detailed, complex and precise one. Because I am interested in Cabballah and magick I always attempt to "embed" something of that nature into the structure. And on certain recordings such as our 12" single "How to destroy angels" these magical elements will take over and dictate the shape and the form of the whole piece. Other times we start with a rhythm and build onto that. Others it is entirely spontaneous and abstract.

ADN: About your experiences with the Belgium label LAYLAH?

C: They released our 12" ritual music recording. I don't know what to say really. Marc Hersig is the person behind it all and he is a very nice guy. He has released material by Current 93, Nurse With Wound, Laibach, Sema, and us.

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There is a compilation LP due in January which will feature all those people. Our track is called Sicktone and is like nothing else we have done... at all; we will probably be releasing a mini LP through them in the spring. Laylah was LEAH, Aleister Crowley's perfect Scarlet Woman. "Leah Sublime" was a poem he wrote about her. I quote...

"Churn on me Leah
Twist on your thighs
Smear diarrhoea
Into my eyes.
Sputter out shit
From the bottomless pit."
A rather tasteful little poem...

ADN: And with Psychic TV?

C: While we were in PTV it was excellent. We had just started to move and to get somewhere when things went wrong. I am not going into details. I stand by what we did as the intentions, on our parts anyway, were pure. Obviously we don't agree with what they are doing now or else we would still be involved.

We believe that the organisation has taken over from the individual. Can I just say that we were not thrown out as PTV claim but that we left in January 84 of our own accord.

ADN: Tell us something about new UK groups and the new English musical scene..

C: We were talking about this the other day. And I really have not heard anything of them. I saw Portion Control live a long time ago. And I can't remember a thing so it must have made a big impression on me. I like one single by the New Blockaders, and that's all I've heard of them. I do not like the "Wild Planet" ghetto that these groups get put in by Sounds etc.

We were on an LP called The Elephant Table Album that was subtitled "...an LP of difficult music..." which I have never forgiven them for. Very few of them stand out as far as I'm concerned, and I think that we do. New groups that I like a lot are The Very Things, The Swans, Sonic Youth. Two of those are from America... I still listen to things like Velvet Underground and I find all the inspiration, information and violence that I could ever need really. I can't listen to T.G. or any of the first wave of such groups because I became involved in at all, and that gives you a totally different perspective on the phenomena. We tend to always be looking forward and not at old forms... redundant institutions etc. Forever forward. With only a nod back to the past to see if anything can be improved on. "These that do not remember the past...etc."

ADN: What do you think about "industrial groups" playing commercial stuff now?

C: It all depends on their intentions and whether their message has changed. I think that SPK have substituted what was often a very interesting theory in practise for something of very little worth at all. Actually I don't think that they are stupid, and I have heard that the money they get is going into some quite worthwhile projects, so perhaps there is a justification there for what they are doing. Sometimes I don't think any justification is ne-

.. im Kulturpolidschungel

eded really, if the group is able to produce something moving and inspiration all in itself. I haven't heard that much again really.

I know that in PTV's case for "Dreams less sweet" and the first "commercial" LP, we wanted to mix a message with a sweater coating. Always do the least expected action. Confusion as a cover.

People are still discovering the meaning and the intentions behind the material there. It was a change of tactics, another camouflage. COIL has gone on further and changed in another way all together. More confusion. I am a great believer in the redeeming powers of chaos and confusion. While people are left wondering, you remain free to walk clear and on to the next project.

Out of Chaos comes everything. A mass of potential and creative energy. Unfortunately most groups don't understand this or have nothing to say in the first place.

ADN: How do you think music will evolve in the future?

C: I think a lot of things. There will be revivals as always. But that is not a development. I think that multimedia events will take the fore. Even things in the sixties seemed to have far more flair and imagination than 99% of the stuff today. Take The Plastic Exploding Inevitable for instance. I have never heard of anything that has matched the primitive, primal hand to hand experience of the combination of the music and that concept.

Video perhaps might be the answer, but only as incorporated into something. PTV are working in this area, but I think anything except very scientific research in this area is very hit and miss.

But as GPO recently pointed out no research has ever been done into what TV really does to you mentally. I think that all areas should be approached and utilised. TV video film lights, sound a lot. And it will probably stay a hit and miss affair for quite a while. At least COIL and PTV are being attacking and dynamic in their approach to it all. It needs such a shakeup.

ADN: What are your extra musical activities?

C: We do videos, as stated, we are writing things and will be releasing records on our label by other people as well.

The label is called FORCE AND FORM.

I am writing a book on male prostitution at the moment, with Marc Almond of Soft Cell infamy. Research, not fiction. It's an area that brings out emotions and hypocrisy in people. A raw nerve...

ADN: Where does your musical inspiration come from?

C: Ideas really, and the way our minds work. If we are influen-

ced by groups it is usually because we want to get as far away from what they represent and sound like as possible. As I said we have very few musical heroes. Sonic Youth have a phrase... "Kill your idols..." You have to cut yourself off from these things and act on instinct. A pure instinct will reveal a truer path than sitting listening to any group. And if you find that there is nothing inside yourself you feel you want to bring out then it's just as well you don't try. It is really an idea, a stimulus of that sort that inspires me. Dali, Matta, and theories do more. There are exceptions like the groups I mentioned before,



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Velvet Underground, The Swans, Sonic Youth etc..

I like to get myself inspiration from dreams and deliriums, I have a mind that is very psychoactive. I hallucinate as a matter of every day life. I don't need drugs. And on the occasions that I have taken them I was struck by the overwhelming feeling that I didn't need them and they opened no doors I hadn't already been through on my own accord. All the influences we have cited in the past still stand. Just because we have left PTV it doesn't mean that our interests have changed. Just the emphasis and the methods to a lesser extent.

I think that we react against things a lot and that provides the spur, the catalyst and the momentum to create and continue to create.

I listen to things that I'm given, especially where it's the work of a friend. There are many groups that I admire and respect and think are important, but I just don't listen to. I like to be uncluttered. Whitehouse and Nurse With Wound and Current 93 and You've Got Foetus On Your Breath are all important in their various ways, but I don't listen to them for entertainment. I do like Marc Almond's material and Scott Walker and some ethnic material, esp. Tibetan ritual stuff, which is a never ended source of wonder to me.

ADN: Who is your favourite writer?

C: Sleazy likes science fiction stuff, especially a book called "The Tides of Lust" by Samuel R. Delaney. I like Dali (his written work is incredibly lively and reveals his genius far more than his pictures) and "Maldoror" by Isadore Ducasse. I read a lot of surrealist texts and novels and I only wish that far more were available in English. I will have to learn French and Spanish next year, I think. Burroughs, especially the theoretical stuff, is another great genius. I like Genet, Austin Spare, Crowley, Lovecraft, Machen, Clarke Ashton-Smith too, all the occult gothic writers.

I read a lot of non fiction. Everything I come across really.

ADN: Do you follow any particular philosophy?

C: A difficult question to answer, because I think that PTV went on about their philosophy at great lengths and it invites criticism and misrepresentation.

I think that people are aware of the way we do things and approach life. We believe in individual. In dreams and the power of action.

Against sleep and passivity. In the power of the orgasm as the key to liberation of the spirit. In that "The Price of Existence is Eternal Warfare".

This is an early

COIL manifesto

COIL is a hidden universal. A code. A key, for which the whole does not exist. Is Non-existent. In silence and secrecy. A spell.

A spiral. A serpent snaking around a female cycle. A whirlwind. A double helix. Electricity and elemental al. Atonal noise and brutal poetry.

COIL is amorphous. Luminous and in constant flux. Inbuilt obsolescence. Inbuilt disobedience. A vehicle for obsessions. Dreamcycles

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in perpetual motion. We are cutthroats. Infantile. Immaculately conceived. Dis-eased. The virus is chaos. We will spread the virus.

COIL. The price we pay for existence is eternal warfare. There is a hidden strength, dormant, hidden beneath the sediment of convention.

Dreams lead us under the surface, over the edge, to the state of delirium. Unchained. Past impositions and false universals.

COIL. Who have the nerve to dream, create and kill. While the whole move every part stands still. Our rationale is the irrational.

Hallucination is the truth are graves are drug with. COIL is compulsion. Urge and construction. Dead letters fall from our shedding skins. Cabballah and khaos. Thanatos and thelema. Archangels and anti-christs. Open and close. Truth and deliberation. Traps and disorientation.

COIL exist between here and here. We are Janus headed. Plural.

Out of time out of place. Out of spite. An antidote for when people become poisons.

COIL know how to destroy angels. How to paralyse. Imagine the world in a bottle. We take the bottle, smash it and open your throat with it.

A necessary surgery. Release the word. The word is inspire. I warn you we are murderous. We will massacre the logical revolts. We know nothing. We know one thing. We know everything.

DISCOGRAPHY

"S is for sleep" on "The Elephant Table" LP, Xtract Records, double compilation.

"Here to here (double headed secret)" on the Beast 666, a Nekrophile cassette compilation.

"Transparent" a COIL/ZOS KIA compilation/live cassette. Featuring Zos Kia live in Berlin playing COIL material, plus demo material, rehearsals, etc.: Sicktone, Baptism of fire, Rape, (Violation) Truth, Poisons, Sewn Open, Stealing the words, On balance, etc.

"12" single, "How to destroy angels"/"Absolute elsewhere", Laylah Records.

"Homage to sewage" on 3rd Mind Records, compilation LP "Life at the top"

"The sewage workers birthday party" 10" due to be released in Italy on Free/Industrie discografiche.

"The wheel" due to be released on the Some Bizarre 2nd compilation LP.

"Restless Day" due to be released as part of an Animal Liberation Front LP, which will also feature Current 93, Crass, The Damned, Annie Anxiety, Nurse With Wound, etc.

"Scatology" LP on Force and Form, out in January 85 with a 12" released at the same time, called "Panic". One track of "Scatology" features Gavin Friday of the Virgin Prunes on vocals, it's produced by COIL and Clint Ruin of You've got foetus on your breath.

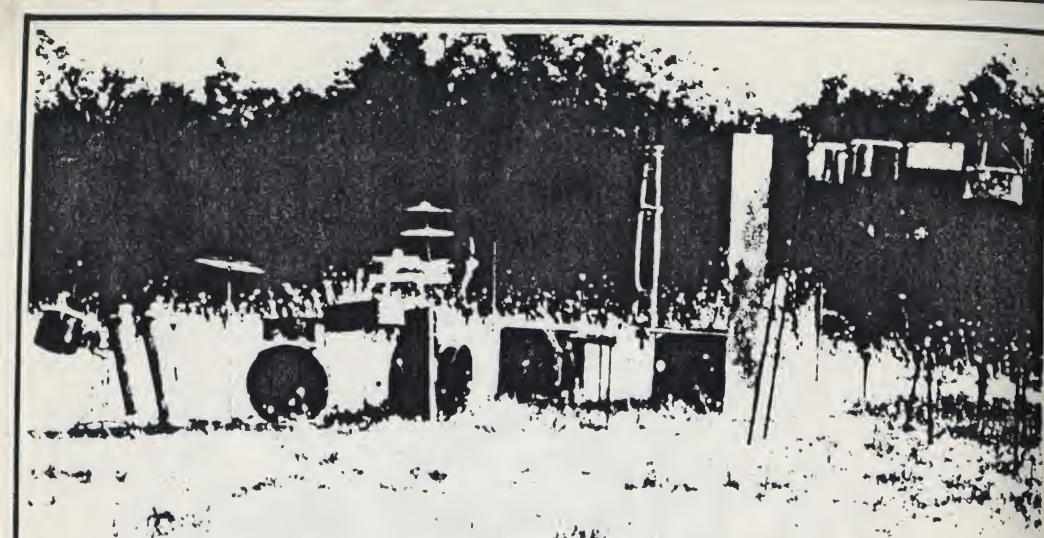
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JEBO TO

Paul&Limpe Fuchs

Music





music that stems from the earth

ANIMA-music

by Paul and Limpe Fuchs is a unified discovery of unique sound combinations. Anima music is played primarily on instruments which have been developed by Paul Fuchs. Paul plays the Fuchs Horn, Fuchs Harp, Reed Horn; Limpe plays the Foot Zither, Tubedrums, Drums, Kettledrums, Piano, other Fuchs Percussion instruments and sings.

Workshop

- "Listening to the other" (spontaneous improvisation)
- Meditative music played from ringing sound material
- Exploring the origins of Sound
- Sounds, tones and their combinations
- Reflections on the relationship between psyche and Sound.
- Freedom from dependence on traditional forms of music.

Another workshop deals with the practical construction of musical instruments used for experimental purposes. Development of sound instruments which could be important to the individual in exploring his own musical capabilities.

Performance

"You don't need to call it music if the term shocks you".-

John Cage

An attempt to reach reality

Biography

Paul Fuchs:

Born - 1936 Munich, Germany
Background - Smith apprenticeship (art-work), Diploma in sculpture, 1964, Munich Fine Arts Academy Professor H. Kirchner - Design and production of architectural ornaments - Exhibitions: Painting, sculpture furniture - 1967 Development of "Fuchs musical instruments - 1969 working together with Limpe Fuchs
Literature: Workreview in "Kunst am Bau"

Limpe Fuchs:

Born - 1941 Munich, Germany
Background - "Abitur" - Study at the Music Academy - drums, piano, violin, voice - state exam for music pedagogue 1966 member of (Munich) Pop group - 1969 working together with Paul Fuchs

1. Development of ANIMA-MUSIK

2. Development of the optical means of expression which are integrated into the expression of sound.

- 1969 - Beginning of public concerts, happenings, actions, performances, and films (experimental and for television)
 - working together with theater groups and musicians from Jazz, Pop and New Music.
 - Workshops at various universities and academies, and music therapy programs for children's homes.
 - Concerts at a large number of Jazz-, Pop- and New Music festivals
 - Three albums and further recordings with A. Mangelsdorff, F. Gulda, Mounir Bachir, Barre Philipp and others.
- 1971 - European Tour - 6 months through Europe with travelling stage and tractor. Television coverage by Südwestfunk Baden-Baden, 45 min. colour.
- 1972 - 50 concerts during the Salzburger Music Festival in Bürgerspitalhof with F. Gulda. Television coverage by Südwestfunk Baden-Baden, 45 min. colour.
- 1973 - Berlin Music Festival. 14 days of concerts with the final concert at the Berlin Philharmonic.
- 1974 - 10 days tour of Salzburger Land (Austria) with the following musicians: Mounir Bachir (Irrak) - Ud-Lute; Albert Mangelsdorff - Trombone; Barre Philipp (U.S.A.) - bass; Lewzec Zadlo (Poland) - saxophone; Friedrich Gulda (Austria) - piano.
- 1975 - Large open air performance for the exhibition of Heinrich Kirchner's monumental sculpture in Erlangen.
- 1976 - Solo concert from Limpe Fuchs and duet with Hannibal Marvin Peterson and Don Cherry.
- 1978 - Solo concert from Paul Fuchs - Salzburg. Performances in Autunno Musicale die Como and Giorni di Musica Nuova - milan (Italy).
- 1979 - Lenbachgalerie - Munich: Performance. Design and making of a large number of musical and movement instruments for therapy in a Bavarian clinic.
- 1980-81 Our tentative plans call for a prolonged tour through N. America from Woodstock "Creative Music" to West Washington University.

Discography

1969 Stürmischer Himmel Ohr Metronome 56011 by Paul and Limpe Fuchs
1971 Anima Pilz BASF with Paul and Limpe Fuchs, F. Gulda, H. Rettenbacher
Ossiach Live 3 record set with Paul and Limpe Fuchs, weather report, Dave Pike Set, John Surman Trio, Tangerine Dream, Arvind Parikh, Friedrich Gulda, Madrigalchor Bukarest.
1972 Anima - Musik für Alle Alter Pfarrhof-Produktion by Paul and Limpe Fuchs
Heidelberger Jazztage 72 by MPS Paul and Limpe Fuchs, Karl Berger Company and others
1974 It's Up to You Preiser Records by Paul and Limpe Fuchs and Friedrich Gulda with Albert Mangelsdorff, Barre Philipps, Mounir Bachir a.o.
1978 "Monte Alto" Alter Pfarrhof-Production by Paul and Limpe Fuchs

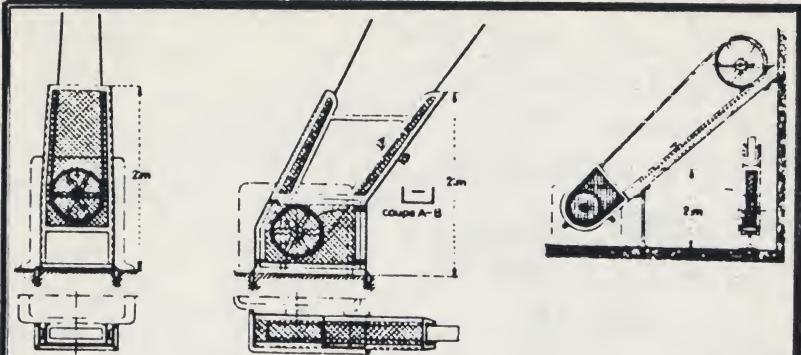
With this information we have tried to introduce to you part of our work. We have been developing for 15 years original music, based on study of music and handcrafts involved in music. Our concerts and workshops project this concept and derive their energy from our farmlife in the Toscana, that gives us peace, good food and contact with the earth.

With kind regards

Paul & Limpe Fuchs

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MAGAZINES

INTRA MUSIQUES, issue I2: V.Nubla, C.Marclay, Speedubong Duo, Gentle Giant.

Intra Musiques, 73 avenue des Vosges, 67000 Strasbourg, France.

NOTES, issue I7: The Melody Four, Shub Niggurath, G.Sommer, B.Paganotti, Wha-ha-ha, Franti, Conventum, F.Joly.

Notes, Bernard Gueffier, 68 La Tincheotte, 57117 Retonfey, France.

MINIMUM VITAL, issue 5: Eurock, Incroyable Jungle Beat, Recloose, Ptôse, P.Hammill, australian rock.

Minimum Vital, Michel Godard, 6 rue Waldeck Rousseau, 56000 Lorient, France.

INTERCHANGE, issue 2: SPK, R.Berry, Soviet France, Coil, Attrition.

Interchange, John Smith, 73 Huntington Street, Benwell, Newcastle upon Tyne, NE4 6PS, England, UK.

FORCE MENTAL, issue II: Graf Haufen, Atonal Festival Berlin, Laibach, Etant Donnés.

Club Moral, Postbox 60, 2200 Bght., Antwerpen, Belgium.

EUROPA, issue I: Alesia Cosmos, Falx Cerebri, Attrition, Kukl, Pacific 23I, Gerechtigkeits Liga, mail art.

Europa, Eric Coignoux, 53 rue Saint-Fargeau, 75020 Paris, France.

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BUMPPBLUM

Bump is a strange trio from New York, that has among its founders Rick Brown, drummer of V-Ef= ect. Bump works around an original musical idea concerning the introduction of improvisation in structured songs. For this reason Bump may be re= lated to other names of New York's experimenta= tion as John Zorn or Craig Burk. Shorting and en= larging riffs, slowling and accelerating tonal intervals, mixing elements from different musi= cal traditions, Bump obtains songs with a very strange structure.

Anyway its declared influences, going from tribal rhythms and japanese koto to classical european musical culture, from Captain Beefheart, Ornette Coleman, Albert Ayler to Sex Pistols, forecast a sonorous massacre near to the incredible.

As we already wrote Bump is a trio consisting of Mike Sappol, bassist and singer, who used to play in You Rang, Negative Radicals and Bosky Dell, Ruth Peyser, guitarist and singer, who collaborated with Elliott Sharp and Mark Howell, beeing also member of You Rang, and Jim Biedermann, percussio= nist, former member of Bosky Dell and Trees.

Rick Brown is, at the moment, only a collaborator of the group. Its place has been taken by Jim who introduced in the band electronic drums, and its metallic sonorities.

Bump plays very often with John Zorn, Elliott Sharp, Ikue Mori and other musicians from New York's underground area.

Till now they only released a demo tape contain= ing 4 tracks that will appear as an ep published by Lost label.

The tracks on the demo, are short songs, or what re= mains of a song after being treated by our 3 magi= cians. The only thing that doesn't convince is the use of electronic drums instead of traditional ones, that contributes to cool down the eruptive music of Bump.

FG



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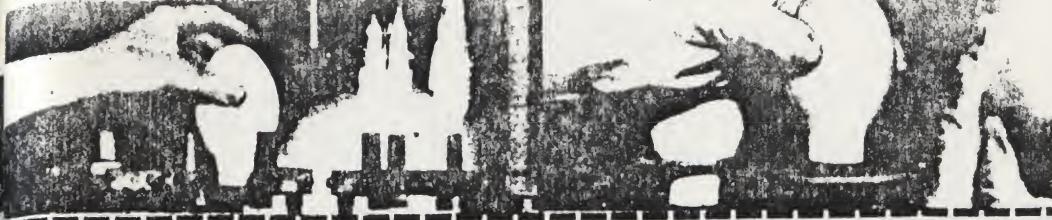
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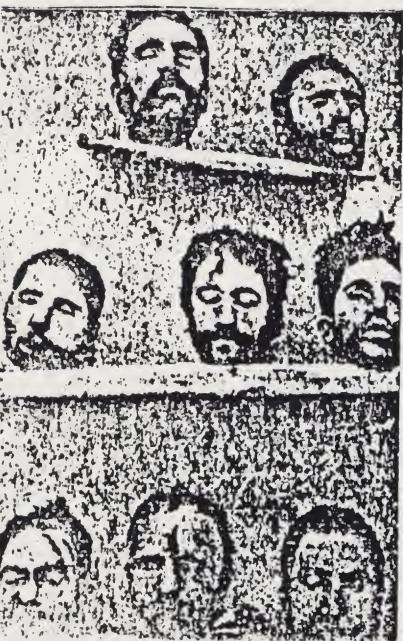
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LOL COXHILL

LOL COXHILL

Here's a little interview to one of the most famous and important person in the jazz and underground scene of the Seventies (and Eighties too, of course!), he collaborate(d)s with the greatest artists of last 25 years; so he's not very young, but his mind and spirit are open to every experience as a teen, even his skill in sax playing reveals years and years of studying on this instrument and all its possibilities. His name can be only

LOL COXHILL

Contact:

LOL COXHILL
17 Laney House,
Portpool Lane,
LONDON EC1
U.K.

LOL COXHILL INTERVIEW MAY 85

ADN: At your beginnings you played rhythm'n'blues; did it give you much? Are you grateful to that experience?

LC: My early involvement with Rhythm and Blues music coincided with my first improvised solo saxophone performances. Consequently certain elements of R&B have filtered into my work at odd times. My past associations with R&B/Blues musicians, such as Little Walter, Otis Spann, Rufus Thomas and Lowell Fulson, were good for me and I certainly do not regret these brief collaborations.

ADN: Were you satisfied with your first vinyl approach, I think with Delivery? Perhaps that work was not so great as you could await from the band.

LC: My first recordings were made privately with limited distribution around 1955, before I became seriously involved in music.

My first professional recording was with Tony Knight's Chessmen in the early 1960s at the time when we were working with Rufus Thomas. There were a few other recordings prior to the Delivery album. Delivery was a good, inventive band, but the album is not a good representation. It was made at the same time as "Shooting at the moon", which is the only recording of Kevin Ayers' Whole World, which I left Delivery to join.

ADN: Was your love for theatre (Murder in the Air shows it) to approach you to the Whole World and its genius, the great Kevin?

LC: My first theatrical performances was given long before I decided to become involved in music. The use of "Murder in the Air" in Whole World concerts was suggested by David Bedford.

I accepted the invitation to join the band after hearing "Joy of a Toy". A fine record. When I entered the band, my intention was just to play music. The theatrical element came later,



as the band developed. This was extended during performances by the Coxhill/Bedford Duo.

ADN: Did you listen to the last Ayers' works? What do you think about them?

LC: I've not heard Kevin's more recent albums. My personal preference is for "Joy of a Toy" and "Whatever She Brings We Sing" and then odd tracks from others.

ADN: Sometimes you made your recordings for your first solo album at open air, they include a children choir for "Wlarus"; does all come from your passion for open performances, like your work with Welfare State? How did you meet Bob Wyatt?

LC: My first solo album was suggested by John Peel after he heard me in the streets of London. He wanted a recording of just this improvised music, but I said that I would prefer to make a double album which would give a better impression of the scope of my work. I am really interested in the possibilities for playing in quite varied environments. I do not favour one situation before another. Each has its own advantages and disadvantages.

My first work in the company of Robert Wyatt was with the Whole World and then later in a trio with Phil Miller, an improvisation group with Lady June. Robert also plays on my "Ear of Beholder" and "...Oh, Really?" albums. I have not seen him for a couple of years now, but I hear the recordings. I like Robert and admire him as a writer and musician.

ADN: I think that audience is for you very important, it has to be one of the performers, isn't it?

LC: In my performances I am mostly concerned with the work itself.

In certain situations, I will involve the audience in some way verbally through improvisation and statements which often are intended to confuse in a vaguely amusing way, but generally speaking, I try to become absorbed in the music. In a purely musical performance, I feel that the best that I can offer to an audience is music which develops through absolutely serious concentration.

The presentation exists in the music itself with no superficial "show business" nonsense.

ADN: Why didn't you live in London, so perhaps you would be nearer to the heart of English jazz in the seventies?

LC: Well, I was born in Hampshire, moved to Buckinghamshire and then to Hertfordshire; however, this was of no relevance, as I have always been able to get to London when necessary.

Now, though, after all these years of travelling to and from London, I live right in the City itself. Although many of the finest musicians live in or near London, there are still superb musicians living elsewhere. It is not important to live in the Capitol and most of the musicians work more outside of London. Perhaps I would have been accepted as a worthwhile player earlier if I had lived in London, but whatever reputation I have has been developed whilst living away from London.

ADN: "Fleas in Custard" and "Diverse", so near in time, so far as results; I think the former is one of your better works, I don't like very much the latter, what do you think about them?

LC: "Fleas in Custard" and "Diverse" are intended to display quite different aspects of my music. I try to vary my albums so that they collectively reflect my overall work. Although there are things which still interest me in "Fleas in Custard", I much prefer the second of the two albums. I am very pleased with the completely improvised quartet side in "Diverse". There was no preparation for this. We simply listened and played the music.

ADN: "Joy of paranoia", a gem, is a record of jazz intriguing with rock music; was it influenced by your contacts with the Damned? What do you think about Captain Sensible?

LC: "Joy of paranoia" is again an album which features an entire side of improvised music, "The Wakefield Capers". The three guitarists were playing on the same concert where I played unaccompanied and for the second set we played together and recorded the music.

The rock references in my own playing developed naturally in relation to the guitarists collective work. There is no connection between

this and my later work with the Damned. When I played with them on tour my music was very freely improvised with no rehearsals.

My intention was to add another dimension which did not exist without me. The collaborations were enjoyable and successful. My contribution to the album was made rather hurriedly. I would have preferred to orchestrate it, but the band, I think, were pleased with it, so that is allright.

I have not heard the Damned recently. I sometimes hear Lu with 3 Mustaphas 3. Good band. Also some time ago Captain Sensible came to one of my solo concerts and we performed together in the second set.

He is a pop star now, of course. It's good that he still works with the band. I am pleased to have added something of my music to theirs. I have since met a number of people who heard me on the tour or the record "Music for Pleasure" and became interested in what I am doing. Collaborations of this type help to spread the music to more listeners. I think that this is constructive. If someone hears me in one situation and then comes to one of my own concerts and becomes involved in that, it increases the audience for more complex and intuitive music.

ADN: During your U.S. tour, at Baltimore you had a car accident; have you again problems with your mouth?

LC: When I was involved in the car accident in Baltimore I received facial and leg injuries. This was about four years ago. My jaw was slightly displaced and a few teeth broken. Consequently, I had receive treatment and then develop a different way of playing the saxophone. I played occasionally in commercial bands where I did not need to work too hard and also practiced a great deal to regain my control of the instrument. In addition to this, I occasionally played in improvising situations and solo. My playing slowly re-developed and now I think that I am a little more accomplished than prior to the accident. So, the situation is satisfactory now.

ADN: "Digswell Duets" is perhaps an anticipation of your future works with Morgan Fisher; do you prefer playing alone, with mates



or with an electronic instrument as partner? Do you like electronic music?

LC: My album with Simon Emmerson (and Veryan Weston) "Digswell Duets" comes many year after my first duets with other contemporary musicians. It is the first of my albums where I work in duet with just one other person in the field of electronic music, although there are earlier examples of my own efforts. There is little connection between this particular relationship and "Slow Music" which I made with Morgan Fisher. I am reasonably pleased with both recordings.

In addition to my solo work and performances with other acoustic musicians, both situations which continue to offer interesting challenges, I am now increasing my involvement with musicians working more in the electronic areas of music. This interest has developed rapidly since the formation of a trio with Mike Cooper and Roger Turner.

The name of the group is "The Recedents" (people losing their hair).

There is absolutely no connection with The Residents. The music is totally different. Each musical situation has its own interests for me. I do not intend to concentrate specifically in one area of music at any time. I believe that I have a musical identity which is now recognisable within a wide range of contexts. I feel that I am a collaborator and an infiltrator, rather than merely an eclectic musician. If, for instance, I were to play with a New Orleans Jazz Band, I would play my own variations in a way that would be compatible with the music generally. I cannot play un-authentic New Orleans Jazz and would not wish to do so, much as I love some of that music.

The same approach applies in all of my relationships.

ADN: What do you think about your Iotus recordings? (I think Lid is your best solo album)

LC: My Iotus recordings were made after my accident in USA, at a time when playing was difficult for me. They are not amongst my best albums, although the solo one, for my own playing, is the most successful. However, my Nato solo album "Duncis tapes", made when I had regained most of the former abilities, is superior to the Italian releases where I am concerned.



ADN: Your last works see the participation of Jacques Berrocal, a little French genius of improvising music; how did you contact him and what do you think of him?

LC: I met Jacques Berrocal several years ago at the Festival in Reims and we decided that we would perform there as a duo. This was good and we worked together again at Dunois, Paris and the Chantey Festival. Jacques' contributions to my Nato albums are very good and there is also a video film made at Dunois. I hope to work with him again at some time.

ADN: You are a musician with many faces, a blues man, a jazz man, an improvising player, a theatre fan, you played all kind of music, from jazz to punk to electronic music; what is your best face in your mind now?

LC: I wish to continue to vary the contexts within which I play. I have increased my involvement with theatre, working in television, films and stage productions as an actor.

I am writing more music and working on electro-acoustic tapes.

The most important thing for me is to be free to take my music wherever I want to go. My early experiences in playing various formalised types of music have given me an awareness that now allows me to improvise within widely varying areas, in addition to playing in a totally free manner.

ADN: And now a classic question: what are your projects for next future?

LC: My future projects include a vocal album with string accompaniment, electronic studies, "The Recedents", a group of jazz musicians playing historic compositions in a free manner named "Fingers", The Johnny Rondo Duo with D.G. Holland, a collaboration with the contemporary composer Charlea Barber and other musicians, films and solos.

I hope also that more work will be available for Trevor Watt's "Moire Music" and other opportunities will arise for me throughout the coming years.



Coxhill albums:

Ear of Beholder - Dandelion
Toverbal Sweet - Mushroom
Miller/Coxhill/Coxhill/Miller - Caroline
The Story So Far...Oh' Really? - Caroline
Please In Custrad - Caroline
Coxhill/Welfare State - Caroline
Joy of Paranoia - Ogun
Diverse - Ogun
Lid - Ictus
Moot - Ictus
Digsowell Duets - Random Radar
French Gigs (with Fred Frith) - AYAA
Coxhill/Totsuzen Danball - Floor
Slow Music (with Morgan Fisher) - Cherry Red
Instant Replay - Nato
Couscous - Nato
The Dunois Solos - Nato
Fingers - Spotlite
The Melody Four/Love Plays Such Funny Games - Chabada
Also other recordings with Gass, Chessmen, Kevin Ayers, Andrea Centazzo, The Damned, John Kongos, Alexis Korner, Shirley Collins, John Stevens, Derek Bailey's Company 6 & 7, Archie Leggatt, Hugh Hopper, Flying Padovanis, Hybrid Kids, Delivery and others.

LOL COXHILL: Jazz related activities:

Music studies at Dineley Studios, London, with Frederik Staff/Aubrey Frank. 1960-1962.
Derek Gilbey Jazz Orchestra; Dave Hunt N.Y. Rhythm&Blues Band; Solo Saxophone & Minimal Electronics. 1962-1964.
Tony Knight's Chessmen (R&B); Rufus Thomas; Solo Saxophone/Electronics. 1964-1966.
Gass (Soul/Jazz/R&B); Solo Saxophone/Electronics. 1966-1968.
Solo Saxophone/Electronics. 1968-1970.
Coxhill/Steve Miller Duo; Delivery; Alexis Korner Quartet; Otis Spann; Sonny Boy Williamson; Little Walter; Lowell Fulsom; Solo Saxophone/Electronics. 1970-1972.
Coxhill/Jasper Van't Hof/Pierre Courbois Trio; Coxhill/Miller Duo; Coxhill/David Bedford Duo; Kevin Ayers' Whole World; Solo Saxophone/Electronics. 1972-1974.
Director of "Welfare State Theatre" Music; Solo Saxophone/Electronics. 1974-1976.
Brotherhood of Breath; Solo Saxophone/Electronics; Coxhill/G.F. Fitzgerald Duo; Music for Welfare State/John Bull/Jack Show theatre groups. 1976-1978.
Solo Saxophone/Electronics; Mike Westbrook Brass Band; Coxhill/Fitzgerald Duo; New Departures Poetry Jazz Unit; Director of Music Improvisation Workshops-Bradford Polytechnic and Digsowell Arts Trust; Music for Matchbox Purveyors. 1978-1980.
The Johnny Rondo Trio; Solo Saxophone/Electronics; Andrea Centazzo/Coxhill Duo; Digsowell Arts Music Improvisation Workshops; Welfare State theatre. 1980-1981; Jail Ware House Theatre music; Coxhill/Fitzgerald Duo; Derek Bailey's Company; Johnny Rondo Duo; Music Workshops; New Departures Jazz Unit; The Recedents (Coxhill, Mike Cooper, Roger Turner); Trevor Watts "Moire Music"; Promenaders; Solo Saxophone/Voice/Mini-Electronics; Theatre, Television and Film Music plus Acting; Recordings. Gigs With Other Musicians (Coxhill/Fitzgerald; Coxhill/Steve Miller). After 1980.

WORLD-MUSIC-SCENE

BORBETOMAGUS



BORBETOMAGUS

BORBETOMAGUS

b o r b e t o m a g u s

INTERVIEW

Now a long interview with Borbetomagus, a strange name for a strange group, more than a group a reunion of persons, whose contribute has the same worth, but it's diverse, and around it are many people, all in experimental music ground; their musical concepts are all very interesting, read it with attention!

Answers are from Donald Miller, Jim Sauter and Don Dietrich.

SW: When and why Borbetomagus started?

DM: The three of us first played together on 27 January 1979.

JS: Borbetomagus came about in 1979 when Don Dietrich and I met Donald Miller. Don heard Miller's radio program on WKCR, Columbia University's station. We called to find out how we could get some of the records he was playing on his show. In talking we found out that he played guitar. We got together to play at his apartment in NYC where Brian Doherty was living at the time and we jammed.

We heard what we were not hearing with the other bands we involved with at the time. Don Dietrich and I in Nyack and Miller in NYC.

SW: Before Borbetomagus, did everyone have previous musical experiences?

DM: In high school, around 1974, I had a band called The Book of Thoth, which did Velvet Underground covers; then in 1976, a free jazz group with Eric and Janice Ziarko, now of Cool and the Clones, called The Nazis, doing high school level Iskra 1903 imitations.

Hilarious. I attempted a few Cage, Wolff and Stockhausen pieces at home at this time, too. Even worse. After an abortive attempt at college and prior to my meeting Jim Sauter and Don Dietrich, I was working regularly with a live electronic group, Sick Dick and The Volkswagens which included Brian Doherty. Suddenly they wished to concentrate upon electro-pop, badly done, too. At this time of crisis, with great providence, Don and Jim appeared. During this period I

had also played a number of concerts with such diverse composers as John Zorn and Jeffrey Lohn.

JS: I had some years of piano crammed down my throat. Sax was an instrument of my choosing. I loved not having to read all those notes.

My involvement with piano died a natural death with that of my teacher, Miss Gillies.

Don and I were in school bands and in a few rock oriented bands outside of school. Don and I really started playing seriously when I got out of college and back in the area.

SW: You have just come back from your first European tour. How was the impact with the European audience? Is it different from the American one?

DM: There are not terribly groups working in our particular realm of the sonic on either side of the Atlantic. The relative "novelty" of our intensity and approach certainly helped to bring excited audiences to most of the venues we played at in Europe. If we were an European band playing here in New York for the first time, the reaction might be similar. To play for any audience with the fortitude to psychically intune itself to our work is always an incredible pleasure.

JS: The audience response varied from place to place but was quite good overall. Our first concert at Front Kino, a place which primarily presents personal films, was attended by over 100 people who all came from hearing about it, by word of mouth, as the local papers screwed up. They got a great show. And they dug it. The energy was there and ON!

I found some antagonism from a few individuals in other towns, but not unlike we would find anywhere. I think people are pretty much the same everywhere. But I do think the Borbetomagus experience live is something extraordinary live. I think the electricity of the performance communicates to receptive individuals in any country. I have often thought how great it would be to sit in the first row and watch us during the gig, that would be a great experience.

The 9th Annual Jazz Days Festival in Leipzig, East Germany, was an incredible experience for me and I'm sure for Don and Donald too.

It was the largest audience we've ever played for. We have played well advertised gigs in the Nyack area for audiences of zero people.

To play for 1.700 plus people was a trip. 1.700 plus that seemed to really dig it. At the introduction of "Borbetomagus, New York Free Jazz Extreme", the audience went wild at the mention of "extreme".

I think they were estatic to hear something extreme that would shatter what seemed to me to be a very monochromatic place.

We would like to play for American audiences. We have not had much opportunity to however. We've been active in our home town area, Nyack, outside NYC about 40 minutes by car. It's been a good way to grow and develop and we've even made a few bucks unlike in NYC where you're lucky to get gas for the trip or worse now when you are asked to pay \$ 150 to \$ 200 for the privilege to play at some of the places we used to play at.

DD: So far our American exposure has been rather limited. We've tried since the group's inception in '79 to attract the interest of the press but to little avail. We have had similar experiences getting into major festivals and clubs, but again have met with resistance.

Our rather rare performances have mostly been in the New York City area, only within the past few months have we been taken some notice

of by the media this, I think, due mostly because of the euro tour.

European audiences gave mixed reactions depending on our locations on the continent. Typically, we were either loved or hated - very little mid-ground. Certainly indifference was out of the question.

The german (west and east) audiences were very good as were the swiss. England on the other hand wasn't so good. At actual '85 more than half the audience got up and walked out. I should of course mention that what we were playing at the time was rather painful to listen to.

SW: Music and non-music. Does this dichotomy exist?

DM: I have an unusual background to all this. To me music is breaking a jar containing a preserved six months foetus over the head of your biology instructor; over the head of your physical education coach, you might get your nose broken. A thousand years ago music had far more than artistic or entertainment values to a great many of those who made it on both hemispheres of the planet. Then again Guillaume Dufay, priest and composer of masses, wrote one hell of a lot of leve songs and Albert Ayler tried rock and roll. Music is a calling in my life the source of which I could explain to a psychiatrist, but he would probably diagnose me as battier than Gérard De Nerval.

Suffice to say that my work in this art, including that with Borbetomagus, acts for me alternately as: personal exorcism, as in both Tibetan Tantric and popular taoist traditions; an interdisciplinary



game to give value to my time here, as I suspect Alban Berg saw it (far more than Schönberg, anyway); a magical weapon, as are the films of Kenneth Anger. Of course these philosophies apply equally to each of the "creative" media in which I dabble, that I prefer to see as one medium, a quantitative product of my particular (and, perhaps, peculiar) state of mind. Here the categorical boundaries for expressions in the second dimension (painting, film), the abstract (language), and the aural (music), are as pointless as the concept of music opposing non-music.

JS: I'm not certain what you're asking for, but I'll give it a go. The "Avant garde" has challenged audience's perceptions of what is and what is not music. History has shown that with time some of the most radical innovations have been assimilated and when this happens old boundaries and limitations have been expanded.

DD: Yes. Music always involves decision making. Even aleatoric music involves an initial choice to start the events in motion. The question of good vs. Bad music is something else rather personal and relative to the situation. Sometimes we make music which when listened back

to on tape is inferior. This music is not necessarily bad.

Our music is best experienced live. Occasionally a "performance" is charged with so much vitality and presence that it becomes almost meta-musical. An issue of "you had to be there"!

SW: Are you interested in noise, as an apart entity? What do you think about it?

DM: In Borbetomagus we have developed personal musical vocabularies which pay little deference to the western concepts of tone and rhythm, but in which admittedly sometimes violent dynamics in timbre become the source for a new approach to melody, harmony, polyphony.

Despite its unfamiliarity, this is pure music. A catastrophic mudslide on a Peruvian village is noise. I developed a very wide approach to what constitutes music at an early age. I was frequently exposed to the likes of Stravinsky and Bartók by my father as an infant, then to Penderecki, Xenakis and Stockhausen in my early teens.

The gradual departure in this century from the "well-tempered" tonal range to sonic fireworks has always made as much aesthetic sense to me, as that the act of dropping a large rock on your head will put your lights out makes common sense. Thus, the sounds that we produce in Borbetomagus have always been music to my ears. I have never heard it any other way.

JS: I'm more interested in sound than noise. Noise is something I don't want to hear.

DD: I like noise. I like noisy melodies and notes. But that's too general. There's an incredible amount of noise and noisy music. More so now than ever before, most I don't like. Musical content, vitality, spirit, quality of sound and the development of a personal musical vocabulary are what I look for. When playing the ideas are extremely diverse. They come from many directions and they come fast. There's very little time for conscious decision making.

SW: Are you in touch with other bands or musicians in U.S.?

DM: Besides those luminaries documented on record with us, we have had the honour of working with a number of extraordinary musicians as guests with the group. Outside of Borbetomagus, I have played with two gifted guitarists, Marc Slivka, who died in 1982, and Lee Teich, and continue to work with Brian Doherty, as well as "performance artist" Kembra Pfahler. I am also working with jazz drummer William Hooker with some regularity these days. The list of social friends runs from composers LaMonte Young and Henry Flint to ex Eight-Eyed Spy and Voidoid guitarist Michael Paumgarten. What else is new?

JS: Not really. There are not many "bands". There are some good individual musicians I stay in contact with and feel really good about some solid friendships that have developed out of meetings initially coming through the music.

DD: We know a number of US musicians and have even played with some "recognized" figures. Our best playing is ultimately as a trio, although we have made some terrific music with Milo Fine, Rudolph Grey, Adam Nodelman, Marc Adler, Andrew Cyrille, and german bassist Peter Kowald, who recently has been spending a great deal of time in the U.S. While in Europe we had the pleasure of performing with Norbert Möslang and Andy Guhl in St. Gallen, Switzerland and at the London Improvisors Collective we were honored to perform with AMM (who after all started it all-credit where credit is due); John Tilbury (piano), Eddie Prevost (percussion) and Keith Rowe (guitar) as well as our friend the inimitable Hugh Davies (live electronics) who joined us on our second album "Work on what has been spoiled".

SW: Can you live on records and concerts?

DM: Absolutely not.

JS: Hell, no! Borbetomagus and Agaric Records operate on a break even basis. I'm pleased to say we manage to do that. Any money from gigs or record sales has gone back into the group treasury, for future projects. We all support ourselves by other means. There is a better support system in Europe. Some of the gigs were pretty good paying, so we pretty much broke even on the tour. In this country, with the exception of Meet the Composer, there is to my knowledge no arts organisation structured to support the individual musicians - the ones who are out there doing. I'm very discouraged about this scene in the U.S. Borbetomagus incorporated to be able to apply for certain grants. For years we did everything right. We raised contributions sometimes by going door to door and hitting up small businesses.

We gave personal contributions. We did great publicity and got a tremendous amount of support from a lot of friends. But year after year we got no support from the Arts organizations that say they exist to help organizations such as us. Well, I won't go back to the same friends, what ones are still standing by us, to beg \$ 15.00 when we get no support from the places we should. Arts organizations tell you to keep up with it, don't be discouraged and don't give up.

That's been the extent of their help. It sucks.

DD: It seems pretty unlikely we ever will certainly we're not counting on it. We all have day jobs. Still we are impelled to continue playing to nurture this entity, this sound we call Borbetomagus.

D I S C O G R A P H Y

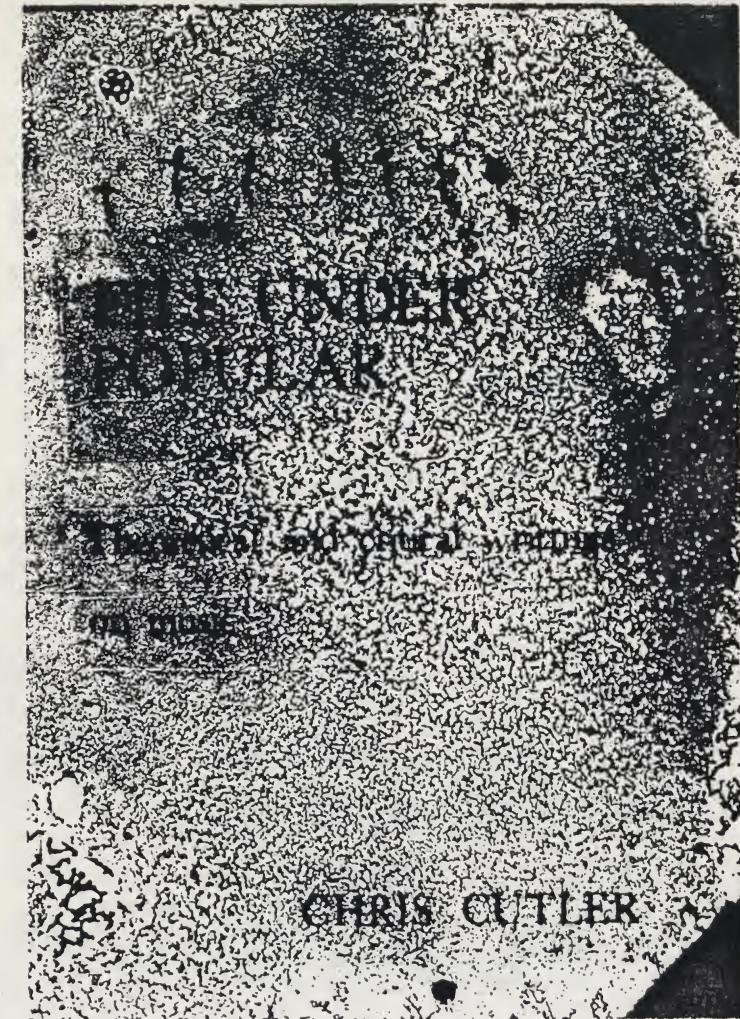
BORBETOMAGUS - "Borbetomagus" (Sauter, Dietrich, Miller, Doherty) Agaric Records 1980 out of print
" - "Work on what has been spoiled" (Sauter, Dietrich, Miller joined by Hugh Davies) Agaric Records 1981
" - "Borbetomagus" (Sauter, Dietrich, Miller) Agaric Records 1982 out of print limited pressing 500
" - "Barbed wire maggots" (Sauter, Dietrich, Miller) Agaric Records 1983
" - Two LP set "Zurich" (Sauter, Dietrich, Miller) recorded at the Rote Fabrik, Zurich, Switzerland, Agaric Records 1984, + "Bells together" (Sauter & Dietrich, acoustic saxophone duets), Agaric Records 1985

BORBETOMAGUS + FRIENDS - "Industrial strength" (Sauter, Dietrich, Miller joined by Milo Fine, Peter Kowald, Tristan Honsinger, Toshinori Kondo) IR 113

BORBETOMAGUS - "Concordat 8" 45 EP produced by Sidney Janis Gallery, N.Y.C., numbered edition of 500.
" - selection on international compilation album "40 Days/ 40 Nights", limited edition picture disc, Stratosphere Records, Japan
" - "Live at Inroads", cassette with booklet containing photos, interviews and reviews, Cause&Effect, USA
" - selection on cassette compilation "New York Noise Festival", ZG Music, USA
" - selection on cassette compilation "New Federalism", AEON Imports, USA
" - selection on international cassette compilation "Swallowing Scrap Metal", limited edition, Gut Level Music, USA

Upcoming release:

"Borbetomagus" (Sauter, Dietrich, Miller joined by M. Fine, P. Kowald, T. Honsinger, T. Kondo) CJR 1026, Cadence Jazz Records, USA

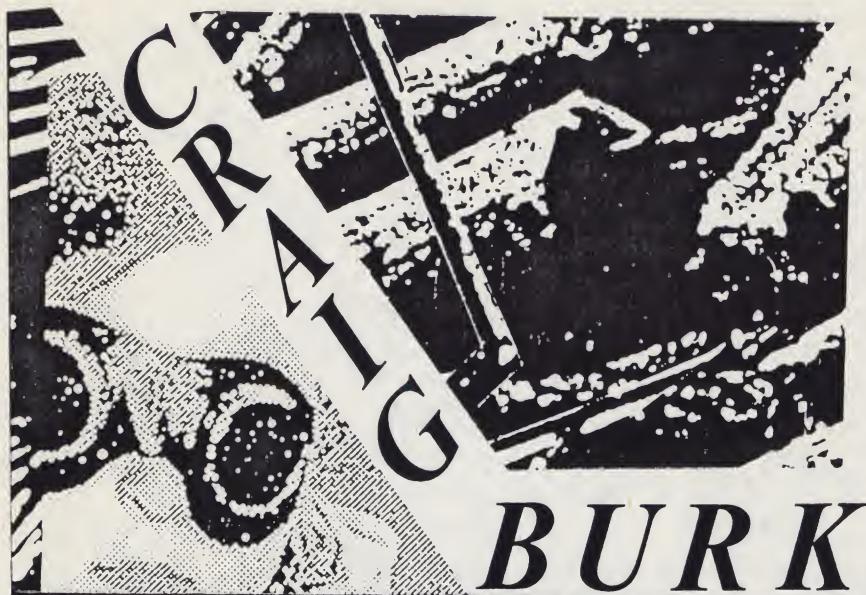
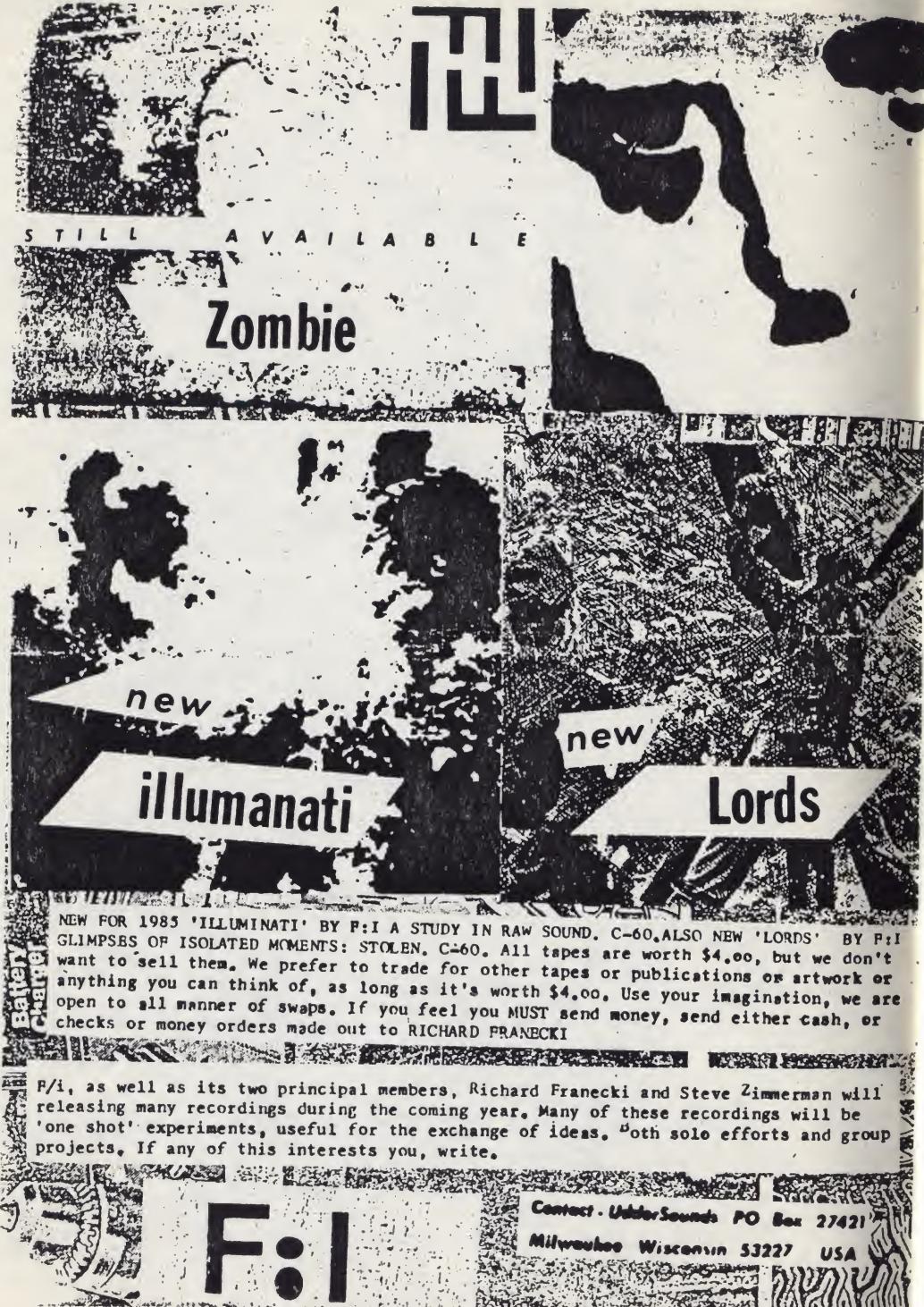


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THE "SONG FORM".AN INTRODUCTION TO CRAIG BURK.

A song,not considering its musical contents,can be seen as an autonomous entity - even if concerning different musical currents -,characterized by some unmistakable elements,as catchy vocals,or a refrain,a lenght that rarely exceeds the 3 minutes.

Well this structure is nowadays old,obsolete and nearly banal,so it has become the hunting field for the hordes of New York's experimental musicians who ventured inside it.These musicians have fixed new characterising elements or they just have explored its hidden and unknown corners.Already some years ago with the release of "No New York",we discovered the little gems created by DNA. These "songs" were completely arhythmic and atonal featuring Arto Lindsay's violent strumming and scratching on guitar.We also discovered the tribal and rumoristic play of Mars, and the hollow obscure songs,with repetitive and minimal rhythmic structures of Teenage Jesus & The Jerks.Other personages moved recently inside the structure of a song.

John Zorn,continuosly searching for the "improvised song form",contributed to explore further on to extend the narrow ghetto in which we normally locate a song.

John Zorn gave birth to very short songs utilizing his game calls or his alto sax and clarinet with the collaboration of the noises sound mixages created by Christian Marclay's turntables,or with the help of Arto Lindsay's atonal guitarism.

In these songs unusual sonorities,the rigour of experimentation and an absolute improvisation create original and catchy atmospheres.

Besides Zorn,a band like Bump, and Craig Burk persevere in this research.

CRAIG BURK.

Singer, guitarist and trumpetist, Craig Burk made his training for classical guitar and trumpet at Iowa University. He also studied film and literature. He settled in New York after staying in Europe, North Africa, Central Asia and India. He has edited 4 cassettes and an EP 45ts.

All his products are very interesting and necessary to fully understand New York's research on the "song form". His first tape, called "Shrug" attributed to the group with the same name, released in August 1981, contains short songs - a characteristic you will find in all Craig's works, balanced between very nervous springing total improvisation and very naive delicate suggestions, coming from his acoustic guitar. Already in this work the ductile and varied voice of Craig constitutes a real surprise.

In November 1982, we have the edition of his second cassette, "Six pieces", made in collaboration with Jack Fetterman, synth player, former jazz and rock pianist, now adept of the art & noise movement, Hahn Rowe who played also with Glenn Branca, and saxophonist and percussionist Dan Rosen.

In this cassette the exploration of new sonorities through the unconventional use of traditional instruments goes across all the tracks, rigorously improvised of "Six pieces". The atmosphere is aleatory, the rumorism never gratuitous or made for itself, but au contraire elegant.

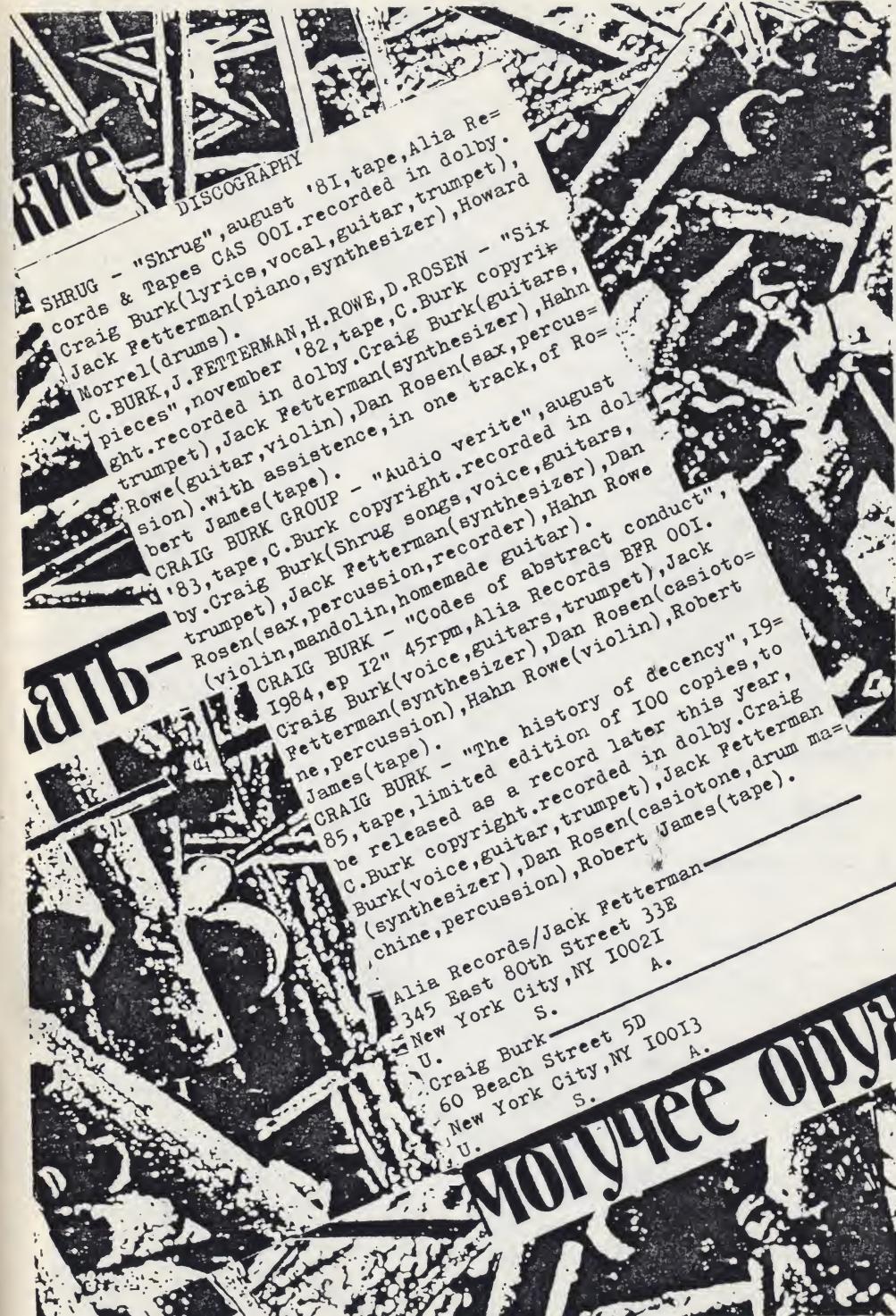
The third tape, "Audio verite", was released in August 1983, containing a further development in his search of new sonorities. The sound becomes larger looking for unexplored and fascinating horizons. The second side of the tape features unreleased tracks of the Shrug period.

1984 is for Craig Burk the year of his first vinyl experience. It's an EP 45ts titled "Codes of abstract conduct", published by Jack Fetterman's Alia Records.

This mini album contains a cycle of 13 very short songs. The voice of Craig is here one again original, never flat or monotone, blending in a perfect way sonorities remembering Arto Lindsay's guitar, even with less cacophonic extremism, the harsh noises of Fetterman's synth and tapes or noises of Robert James, concrete sound manipulator, collaborator of Burk since "Six pieces".

In 1985 Burk edited "The history of decency", his new cassette featuring a cycle of 21 songs, already performed live by Craig the 26 of April 1984, in New York, during the Festival Of Voices. The songs are very dense, fascinating and haunting are little jewels.

Craig Burk has made an extremely rigorous work continuously searching for new musical solutions to give new life to an asphyxiated structure, the song, that otherwise would not have covered the steep ways marked out by New York's experimentation.



Philip Johnson, Nurse With Wound, H. Schellinx, Nocturnal Emissions, Die Tödliche Doris, Y. Kinno, D.D.A.A., Bladder Flask, Haters, Merzbow, Vortex Campaign, De Fabriek, H. Kocha, F. Nielsen.
a.f.: Selektion, Mönchstrasse 25, 6500 Mainz 26, Western Germany.

PB

D.D.A.A. - "Les ambulants" - lp - Illusion Production.
I think this album should promote the definitive consecration of D.D.A.A. as one of the cleverest groups in the new music area. Unusual rhythms, assorted voices, winding guitars, all this just to celebrate a modern tribalism made of culture and elegant rawness. D.D.A.A. will surely find its place among the classics.
a.f.: Illusion Production, 15 rue Pierre Curie, 75117 Mondeville, France.

PB

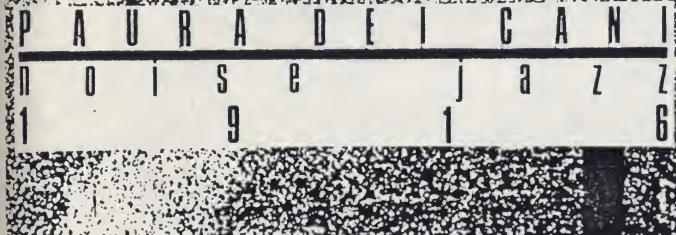
DEJA VOODOO - "Cemetery" - lp - OG Records.
A strange name for a strange band. This canadian duo is composed by Tony DeWald, drummer and Gerard Van Herk, guitarist and singer. "Cemetery" is their first album. The cover reports a long list of musicians who

influenced the group; among others: Link Wray, Bo Diddley, Velvet Underground, Cramps, Gene Vincent or even Elvis Presley and The Beach Boys. Considering all these influences you may be prepared to listen to a classic rock'n'roll without fantasy or originality. "Cemetery" is instead a very good record, where you may find an unusual, meagre, minimal and very simplified rock'n'roll. Their childish and very spontaneous sound remembers Suicidé at their beginning.

FG

"Plow!" - lp compilation-Organik.
"Plow!" is an unusual compilation featuring the meeting of bands coming from New York and Switzerland. Some of the groups are already famous, as Sonic Youth or Swans and Dressed Up Animals. The only "single" among so many bands is Christian Marclay, with a delicious track.

FG



TOMOGRAFIA ASSIALE COMPUTERIZZATA - "Ouvrez vos auditifs canaux" - lp - Azteco Records.

This is one of the most representative groups of the new Italian musical era, with Tasaday and F.A.R. Their second and best album shows a great progression. They have finally forgotten all the fables jazz-rock influences of the first album and invented a music that starting from post-industrialism conduces directly to some classical contemporary approaches.

a.f.: Azteco Records, via Verdi 6, 43100 Parma, Italy.

PB

"Bad Alchemy" - magazine and cassette - Recommended Records / No Man's Land. This new release of Recommended Records Germany is really very interesting. Bad Alchemy is a magazine, unfortunately in German, that will appear every 3 months. This number includes a

cassette featuring among others, the tracks of Skeleton Crew, C. Jauniaux & T. Hodgkinson, Debile Menthol, News From Babel, L. Coxhill. Inside the magazine you will find interviews with Chris Cutler, Fred Frith & Tom Cora, beyond informations concerning the groups featured on the cassette.

a.f.: Recommended Records, Dominikanerstrasse 7, 8700 Würzburg, Western Germany.

FG

CHRISTINA KU-BISCH - "On air" - cassette self-produced.

Christina has a long experience in the field of contemporary music. She is specialized in insonorizations of ambients using cables and headphones. Her way of working may

be compared to the one of Urban Sax. The sound is anyway quite different, her electronic portraits will leave a trace in your brain.

a.f.: Marco Veronesi, via Porpora 126, 20131 Milano, Italy.

PB

ZONA INDUSTRIALE

—"Sequenze" - cassette with the fanzine Infinito-Industrial Zone.

A short tape by Zona Industriale, a very active group inside Italian panorama. Dark minimal electronics illustrating in the right way the themes proposed by the fanzine, "And in the stone-coffin", "The sense of death". Limited edition of 100 copies.

1986 87
Compilat

Compilat

Cassette C30 disponible contre 35fr.
Brival Productions, 10 rue de la Paix,
75009 PARIS - France.



dz lectric & a shield
no unauthorized
eric watier
kora
vox paris
kugelmüller
interieur
craig burk
x ray pop
l'éponge synthétique
architects office
gymnastique corrective
costes
incoherence nocturne

a.f.: Michele Pingi=
tore, via P. Rossi 147,
87100 Cosenza, Italy.

FG

ZAZOU -"Geographies"
-lp-Crammed Discs.
This old ZNR emerges
from its musical gra-
ve with this ambitious
"opera" that reveals
once more time his
bizarre tendencies.
Maybe you will stay
with open mouth du-
ring your first lis-
tening of this work.
You should instead
open your ears and
feel the magical
power of this simple,
complicated music.
a.f.:Crammed Discs,
52 rue Paul Lauters,
1050 Bruxelles,Bel-
gium.

PB

BY-PRODUCTS OF AME-
RICA -"Moving and
storage"-lp-Hospital
Records.

Here they are! After
a participation to
a double single with
other bands of Hospi-
tal, and a promising
mini-lp, we have fi-
nally an album by
the By-products Of
America."Moving and
storage" mantaines
the promises of the
mini-lp, so we have
again very meagre,
essential and nervo-
us sounds. The group
has developed a fun-
ky rhythm section
and the extasiating

ИСПОЛЬЗУЙТЕ ЕГО

use of the dirty sax-
ophone is very limited.
The better track is
surely "My son",
with the guitar re=
membering the Sha=
dows!!!!).

a.f.: Hospital Recor=
ds, 5904 Ridge avenue,
Cincinnati, OH 45213,
USA.

FG

BORBETOMAGUS -"Live
at Inroads"-cassette-
Cause & Effect.
The most terrific
sound ever produced
by two saxophones and
a guitar. Borbetoma=
gus, you find inter=
viewed on this num=
ber of our magazine,
demonstrates to be
a wonderful trio,sa=
vage and nervous. Its
music is a mixture of
free jazz and elec=

"Faith fear"-casset=
te compilation-with
the magazine Tribal
Cabaret issue 6.

Tribal Cabaret is a
fanzone from Rome,
interesting for its
graphics and conten=
ts. This number be=
yond interviews with
Virgin Prunes and
Minimal Compact,fea=
tures a cassette com=
pilation with itali=
an and french groups.
The best things are
coming from France,
and particulary from
La Confirmation, Des
Traces and Ptose.
It's better not to
speak about italian
partecipation mostly
oriented towards
the fashion of dark
sound.

a.f.: Daniela Giom=
bini, via della Pi=



FG

sana 1439,00163 Ro=
ma, Italy.

FG

JOEL ORCHESTRA -"Jo=
el Orchestra"-cassete
with tha magazine If
issue 8. Blu Bus.
Joel Orchestra is a
musical project from
Turin that includes
the partecipation of
members of the group
Franti, that was al=
ready mentioned on
Skeletal Work. This
cassette is joined
to If Subway News,
a really interesting
magazine. The sonori=
ties are various and
stimulating. The group
pays great attention
to musical suggestions
coming from the Third
World inserting jazz
influences.
a.f.: Ugo Guizzardi,
corso Orbassano 255,
10100 Torino, Italy.

FG

VV.AA. -"Six sequen=
ces pour Alfred Hitch=
cock"-lp-Nato.

Here we have one of
the last efforts of
the french label Na=
to. Six composers to
celebrate in the best
way the work of the
old Alfred. The unkno=
wn British Summertime
Ends, two tracks full
of fantasy, a strange
mixture between jazz,
folk and cabaret. Jac=
ques Berrocal opera=
tes on his best stan=
dards showing that
he has in his head
the key of what mu=
sic will be. Annick
Nozati performs a new
delirium using her
unusual voice. Denis
Levaillant offers the
more jazzy track.

Alan Tomlinson gives
us an idea of what
you can do using on=
ly a trombone. And
last but not least,

FG

Joelle Leandre, one
of the most active
women of new jazz.
If you would like
to know something
about the music of
the future listen
to this record. So
dear Alfred you sho=
uld be happy!
a.f.: Nato, I rue des
Tanneurs, 72430
Chatenay-Villedieu,
France.

PB

DRUNKEN DOLPHINS
- "Pictures became
suspicious"-casset=
te-Calypso Now.
This unknown group
from Switzerland in=
cludes the two mem=
bers of Nisus Anal
Furgler, one of the
best swiss groups
of the moment. The
music is a free sp=
ontaneous jazz, pla=
yed in a modern way
considering the New



ЧАТЬ-МОГУЧЕЕ ОРУЖИЕ

York lesson. Very

Good.

a.f.: Calypso Now,
Obergässli 4, P.O.
Box 12, CH 2500 Biel
3, Switzerland.

PB

STENKA BAZIN - "Survie"-
cassette-self-produced.

"If culture permits
the action of an individual
in his own
social area, accidental
constrictions may pu-
sh the subject to com-
mit acts without cul-
tural contents".
"The education concer-
ning immagination was
born from its antithes-
the A-culture".

Stenka Bazin doesn't
have any message to
communicate, it doesn't
follow any fashion. Its
first motivations are
urgency and need. Its
music has to be con-
sidered as a defeca-
tion, but the result
is not a shit music,

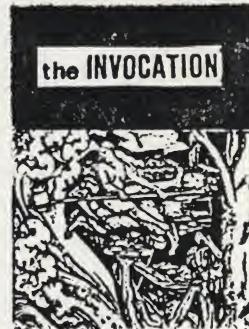
but an excrementi-
tious one. No art.
No musik. No Kulture.
No perfect. No messa-
ge. If you create
organised noise, send
your cassette to
Claude Escarmand. He
will send you "Survie"
of Stenka Bazin.
a.f.: Claude Escar-
mand, 6 rue Coquille,
45000 Orléans, France.

FG

"I pianeti di lana
II - The invocation"
-cassette compilation-
Technological Feeling.
The second volume of
I pianeti di lana as
just been released.

It's a project, by
Technological Feeling
of Savona oriented to
produce some italian
bands involved in ex-
perimentation. This
volume, "The invocation",
establishes Maze 1066
as one of the best
italian groups at the
present time. It would

FG



be desirable by
now a vinyl re-
lease fully auto-
nomous, after his
participation in
the sampler album
"Ekhnaton", publi-
shed by ADN in co-
operation with Mul-
tiple Configuration.
Beside the band
from La Spezia, "The
invocation" presen-
ts Daniele Ciullini
BaAlzebub, Officine
Schwartz, Like Wake.
a.f.: Technological
Feeling, casella po-
stale 126, I-7100
Savona, Italy.

FG

The Unspeakable
Confessions of
SALVADOR DALI

550 college
boulder
colorado
80302
USA

AMERICAN
BOLERO
JAZZ
VOLUME 4
AUG 85

compilation

